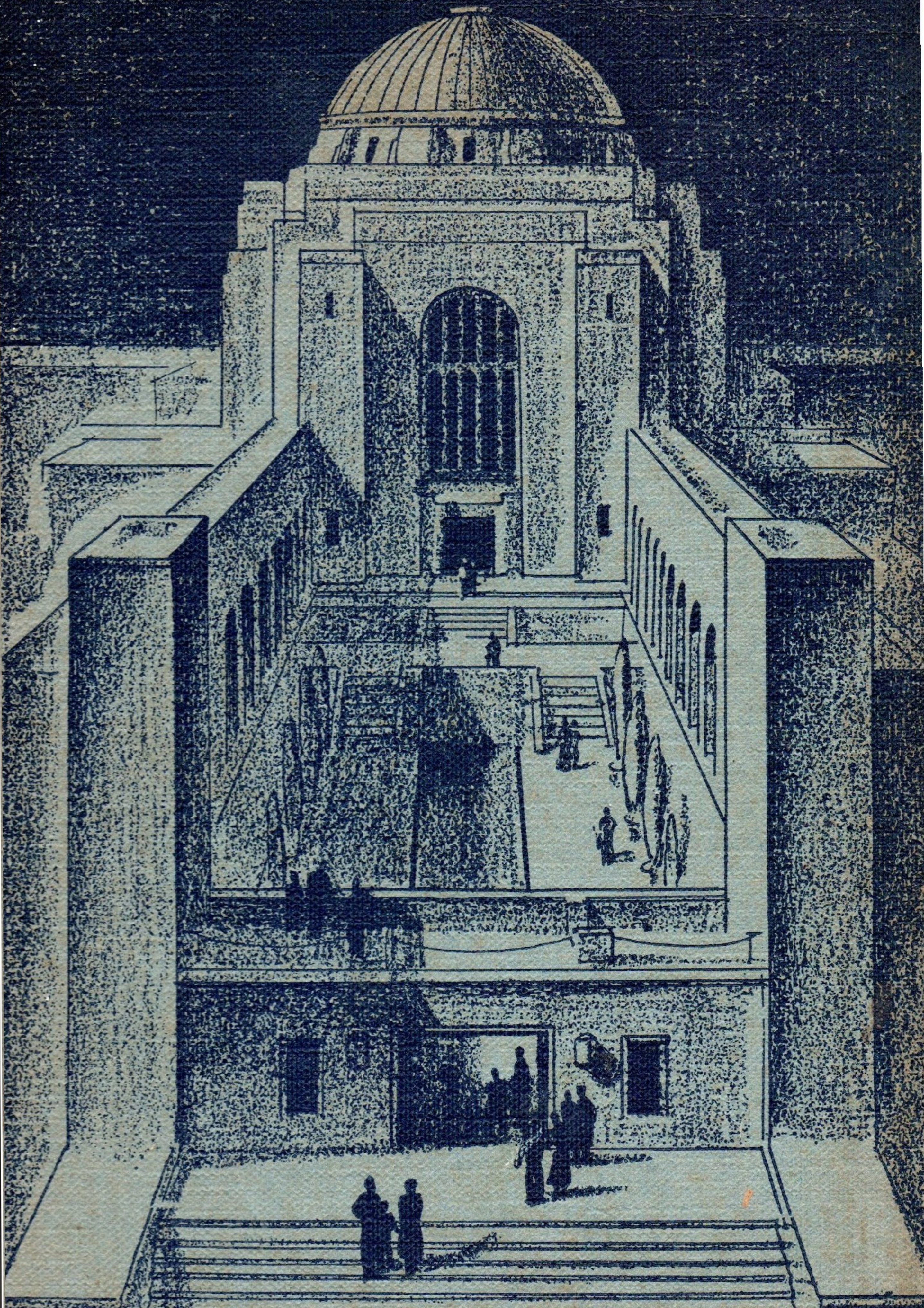
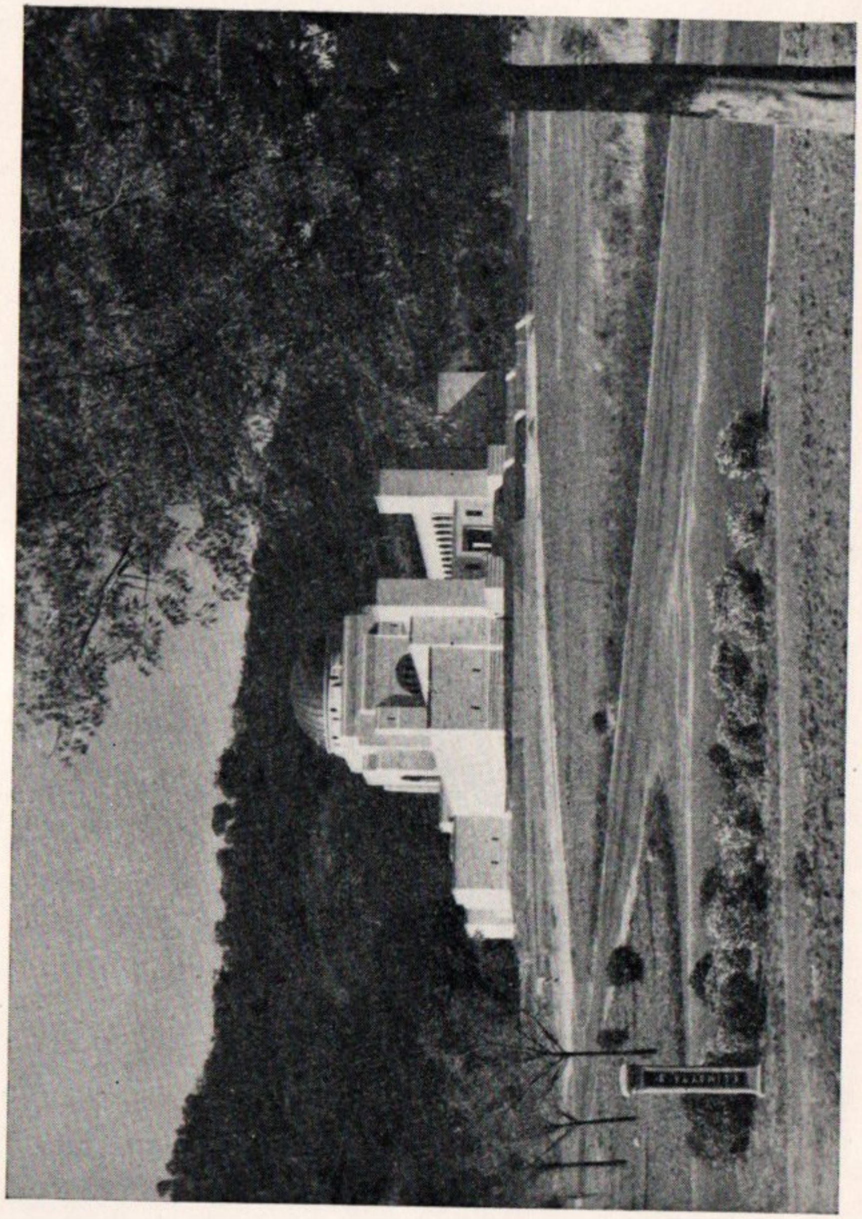
AUSTRALIAN WAR MEMORIAL GUIDE BOOK



AUSTRALIAN WAR MEMORIAL

CANBERRA

AUSTRALIAN WAR MEMORIAL



The Australian War Memorial, Canberra

HOURS OF INSPECTION

The Australian War Memorial will be open for inspection at the following hours:

10.30 a.m. to 4.30 p.m. week days and Sundays

On Christmas Day and Good Friday the War Memorial is not open for inspection.

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THE AUSTRALIAN WAR MEMORIAL

THE MEMORIAL to Australians who have died in defence of their country comprises the national collection of war relics, and the building in which these are preserved. The collection consists of the documentary records of the Australian fighting forces, and the pictures, photographs, dioramas and other models, as well as the material relics, of their campaigns. The gathering of these relics began on the battlefields of World War I, and the decision that they should become part of the nation's war memorial was made by the Commonwealth on a suggestion from the battlefront in 1917.

Conceived at Anzac on Gallipoli, born amid the thunder of the guns at Bullecourt in France, the Memorial has been raised by the living members of the Australian forces to their fallen mates. It constitutes not a general museum portraying war, much less one glorifying it, but a memorial conceived, founded and, from first to last, worked for by Australia's soldiers, sailors, and airmen.

The collection has been enhanced by gifts of valuable relics from the Governments of Great Britain, the sister dominions, our allies, and in some cases our former opponents. To these have been added, through the generosity of Diggers and relatives of the fallen, many personal relics of historic interest.

The memorial building was the design of Emil Sodersten and John Crust.

THE ASSEMBLY

ON entering the Memorial the visitor passes into what will eventually be its most sacred part—the Assembly—in the cloisters around which will be inscribed the names of those Australians who gave their lives. Their names will be ranged under those of the districts to which they belonged; and in each group they will be recorded alphabetically and without the addition of rank or status, it being felt that this would be the wish of all. The whole conception of the Memorial is that in this silent court our dead lie listed, while the records which they themselves made are treasured in the building around them. The intention is that, when the roll (now being compiled) is here inscribed, those who pass through this court to the shrine at its end may almost feel the presence of each member of this last assembly—once young folk in farm, mine, office, factory, or store—who unhesitatingly gave up the sunlight of Australian life rather than see freedom extinguished in this and other lands.

THE HALL OF MEMORY

THE Assembly ends in steps leading up to the shrine, the Hall of Memory. This is a domed hall, eighty feet high from floor to apex, with stained glass windows on three sides; on the fourth standing against the apsidal bay, will be the central focus of the Memorial—a tall shaft of sculpture symbolising the tradition and ideal for which Australians fought and the sacrifice which they made. The walls and interior of the dome will be covered with mosaic with four pendentives and other detail as described below.

The Stained Glass Windows.

These have been designed and executed by M. Napier Waller. The three great windows look down on and are subsidiary to the shaft of symbolic sculpture. Their prevailing tone is a deep blue, producing a quiet atmosphere, and it will contrast with the light-toned mosiac of the walls. Their glass ranges through a scale of a hundred shades from deepest sapphire and turquoise to the palest of greys and blues. Incidental to the general colour, panes of purple, green, gold, and ruby embellish the symbols of each central shaft as it rises through the transom of the window above.

The A.I.F. badge will be found embodied in the east and west windows, while a feature of the south window is the Aurora Australis with the Southern Cross superimposed. The windows depict what were judged to be the outstanding qualities of those whose names will surround the Assembly. Further details of the design and of the symbols seen in the windows are:

WEST BAY (windows represent social qualities)

Comradeship—a Lewis gunner. The "music pipes" (the reed Pipes of Pan) clustered and bound together are symbols of fellowship and good cheer (the ancient symbol for unity was a bundle of bound twigs).

Ancestry—a naval gunner in anti-flash helmet and gauntlets. The wreath indicates reverence for the renowned; the book, traditional knowledge; cricket stumps and ball, traditional recreation; church spire, the European tradition of Christianity. The naval flag means "Engage the enemy at close quarters". Above is the "Naval Crown".

Patriotism—an infantryman. The stars of the Southern Cross are superimposed. "Trumpet-shafts" denote the urge for service and love of country. Above are the crown, orb, and lion.

Chivalry—an airman. The symbols are mediaeval—the rose of chivalry, tilting spurs, visored helmet, and the Cross of St George denoting generosity to a conquered opponent.

Loyalty—artilleryman holding director. Symbols, the A.I.F. badge with "A.I.F." superimposed. Above, a column with flames (loyalty to a cause or ideal).

SOUTH BAY (windows represent personal qualities)

Resource—an aircraftsman. Symbols are a clamp vice, an electric arc, the sword severing the Gordian Knot, and the flame of invention.

Candour—a signaller. Main symbol, the open flower. Above, an owl's head fountain and three arrowheads suggest frankness of expression.

Devotion—a nurse. Symbols, the Red Cross; the Australian coat of arms; and the sign of charity (the pelican feeding her young from her bleeding breast).

Curiosity—a member of a trench-mortar battery. The Winged Crown denotes reward of knowledge from inquiry. Above is the symbol of "The Inquiring Eye".

Independence—a naval captain. Details a gyroscope (a striking feature of which is that when set rotating it always maintains, independently, its set direction) and the "Stand-off" signal (three red lamps, vertical).

EAST BAY (windows represent fighting qualities)

Coolness– (in action, especially in a crisis)–an infantry officer in trench-coat. The Prismatic symbol and the "shield of Medusa" above stand for coolness and confidence when facing adverse situations.

Control– (of self and others)–an infantryman in greatcoat. The symbols are a ratchet wheel, calipers, and measured square; above, the shepherd's crook, and crossed sword and baton.

Audacity–a lighthorseman. The quality is symbolized by "winged energy"; and, above, by an alighting eagle and ascending arrowheads.

Endurance–a wounded soldier with broken "shard of war". Symbols–the pyramid, and below, the column carved in rock both denote stability and physical endurance.

Decision–an Australian soldier in dress worn at Anzac. A target, bared sword, and emblematic spear all denote directness in carrying out an aim.

The uniforms and equipment depicted in the windows are those of the First World War. Those of the pendentives mentioned in the next paragraph will be from the Second World War.

Mosaic in the Hall of Memory.

The walls of the hall, from floor to ceiling, will be encrusted with varying shades of glass mosaic. The general tone of the mosaics will be in warm off-white glass enamels. Upon the pendentives, merging into the scheme, men and women of the Australian fighting services will be shown in the uniforms of 1939-1945.

The interior of the dome will feature a circle of spiral flame representing a radial sun derived from the A.I.F. badge, in brilliant gold and pearl white with the Southern Cross superimposed. Lower down will be shown a band of birds in flight, symbolising the air, and, in the spring of the cupola, a line of kangaroos and emus representing the earth.

Surmounting the uppermost member of the cornice, a great wreath of gold and pearl will emphasise that the Hall of Memory is a memorial to the fallen.

The installation of the mosaic, which is the work of M. Napier Waller who lost an arm during service in World War I, is now proceeding.

THE NAVAL GALLERIES

RETURNING through the Assembly to the entrance to the galleries, the visitor now proceeds through the building where, with the exception of Galleries No. 2 and 16, both of which are devoted to the 1939-45 War, the phases of the First World War are followed in chronological order. (Some years hence, when all the models and other exhibits of the Second World War are ready for exhibition, the general arrangement will be changed.)

In the glamour that surrounds the operations of the Anzacs in distant theatres of war, the 1914 Campaign in New Guinea and the islands, though earlier in point of time and nearest to our shores, is in danger of being overlooked. It is appropriate, therefore, to turn first to the work of the Australian Naval and Military Expeditionary Force in the near North.

The two large canvases on the south wall of the first Naval Gallery vividly illustrate the work of the A.N. & M.E.F.

The Australian Squadron in Blanche Bay, New Guinea, September, 1914. *Charles Bryant, R.O.I.*

The deep and spacious Blanche Bay is the harbour on which is situated Rabaul, the capital of the Territory of New Guinea, which in 1914 was a German colony. On 12th August, 1914, H.M.A.S. *Sydney* and the Australian destroyers raided this bay in the hope of finding the German Pacific Squadron there, and a month later returned with the rest of the fleet and the expeditionary force, which occupied the territory after a short struggle.

(The French cruiser *Montcalm* is conspicuous among the vessels seen here at anchor.)

The Landing of the Naval Brigade at Kabakaul, 11th September, 1914. *Charles Bryant, R.O.I.*

The parties that went ashore at Kabakaul landed at a newly constructed coral jetty. Their white duck uniforms had been

dyed a khaki tone by boiling in coffee, and the felt hats they wore were borrowed from the infantry. Their objective was the wireless station at Bitapaka. It was taken after sharp jungle fighting in which Captain Pockley, Commander Elwell, and four seamen were killed, and four others wounded.

Between the two canvases hangs the portrait of

Commodore J. C. T. Glossop, C.B., R.N.

James Quinn, R.O.I., R.P.

As Captain of H.M.A.S. *Sydney*, Glossop had the honour of achieving victory in the first naval action in which an Australian warship was engaged. He took command of the *Sydney* when she was commissioned in June, 1913, and in 1916 returned to Australia to become Superintendent of Naval Establishments in Sydney. He rose to the rank of Vice-Admiral before his death in 1934.

Turning to the naval exhibits, the visitor may first inspect the small window-case near the entrance at the southern end of the gallery.

Occupation of German New Guinea.

Relics displayed in this window are connected with the capture of German colonies in the Pacific, 1914. Centrally placed is a model of H.M.A.S. *Yarra* (1910-1929) constructed to scale. Built in England, this River class destroyer was prominently engaged in the capture of German New Guinea.

In front of the model is the Coat of Arms of the City of Melbourne, presented by the people of that city to the first H.M.A.S. *Melbourne*. Also displayed is a kangaroo emblem which adorned H.M.A.S. *Parramatta* while on service throughout the 1914-18 War. Both these ships gave prominent service in the Pacific during this early phase of Australian naval operations.

In the background is a German flag from Government House, German New Guinea.

Relic Case.

Among the exhibits in the small case before this window are relics from the German naval yacht *Komet*, and other German vessels captured during the campaign.

On the western wall hang the following paintings:

Able Seaman R. Horne, R.A.N. *Charles Wheeler, D.C.M.*

Able Seaman Horne is typical of the men of the Australian Navy who took part in the New Guinea operations and upheld the traditions of the Motherland on every ocean of the world.

The First Convoy Crossing the Indian Ocean, November, 1914.
Charles Bryant, R.O.I.

The convoy of 38 transports carrying the first Australian and New Zealand contingents for the European theatre of war. It steams at sunset across a tranquil sea, heading towards the Cocos Islands with H.M.S. *Minotaur* leading. The *Orvieto*, flagship of the Australian transport fleet, with General Bridges and his staff on board, follows while abreast are the leaders of the port and starboard divisions.

Commander H. J. Feakes.
Sir John Longstaff, R.P.S., R.B.C.

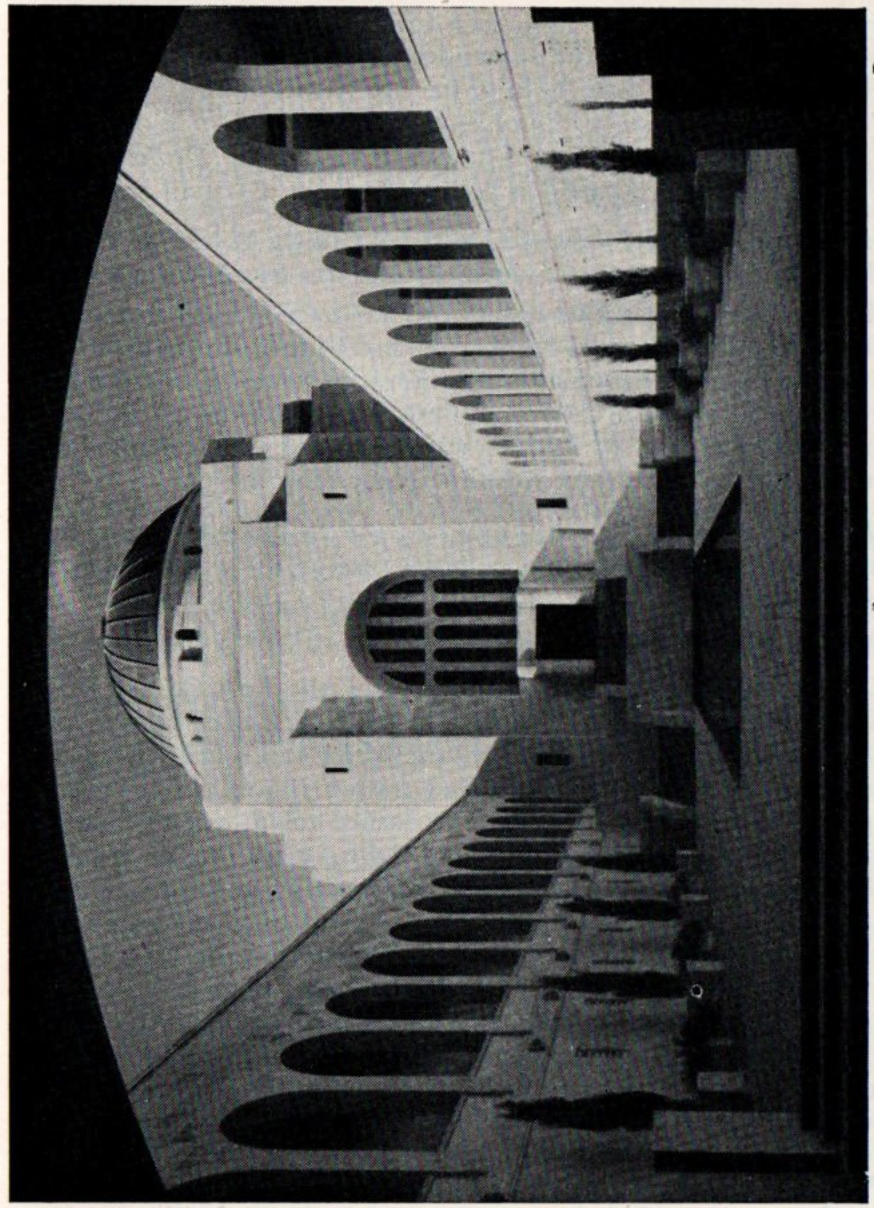
Commander Feakes was with H.M.A.S. *Sydney* at the Rabaul operations, and subsequently was given command of the *Psyche*, which patrolled the Bay of Bengal till the end of 1917. After the war he commanded the cruiser *Melbourne* with the rank of captain and subsequently became a rear-admiral. He died in 1950.

"*Emden* Beached and Done For"–9th November, 1914.
Arthur Burgess, R.I., R.O.I., R.B.C.

The famous German raiding cruiser *Emden* happened to descend on the Cocos Islands when the First Convoy was only 50 miles away. H.M.A.S. *Sydney* was detached from the escort, and after one hour and forty minutes' fighting, she drove the *Emden* aground at North Keeling Island, and sent out the historic signal, "*Emden* beached and done for".

Leading Signalman J. W. Varcoe, D.S.M.
Sir John Longstaff, R.P.S., R.B.C.

After service in the *Pioneer*, Varcoe joined H.M.A.S. *Parramatta*, which, in 1917-18, was engaged in patrolling the Adriatic. When the Italian transport *Orione* was torpedoed in November, 1917, Varcoe was one of the three Australians who helped to bring her to port–a voyage that took three days in heavy weather, and in which the ship was again attacked by the submarine.



View looking across the Assembly towards the Hall of Memory

Australia Leading the Port Line at German Surrender, 21st November, 1918. *Arthur Burgess, R.I., R.O.I., R.B.C.*

H.M.A.S. *Australia* is here seen leading the port line of the British Grand Fleet at the surrender of the German High Seas Fleet in November, 1918. Behind her are *New Zealand, Indomitable, Inflexible, Revenge, Resolution, Royal Sovereign* and *Royal Oak*. The destroyer turning off to the left is the *Ophelia*. In the distance H.M.S. *Cardiff* is followed by the German ships.

Admiral Sir George Patey, K.C.M.G., K.C.V.O., R.N. *H. Septimus Power, R.O.I., S.A.P.*

This officer, who commanded the Australian Fleet from its inception to 1915, hoisted his flag in the battle-cruiser *Australia*. He was in charge of the naval operations at Samoa and German New Guinea, and, on their completion, scoured the Pacific for von Spee's squadron. In 1915 he was appointed to the command of the West Indies station. Admiral Patey died in 1935.

Turning again to the naval exhibits, the visitor will find many items of interest in the large window-case at the northern end of the gallery.

Relics of _Sydney-Emden_ Fight.

On the morning of 9th November, 1914, the First Convoy was passing the Cocos group, escorted by H.M.A.S. *Melbourne* (as convoy leader), H.M.A.S. *Sydney*, and H.I.J.M.S. *Ibuki*, when a signal was received from the island station that a strange warship was approaching. The *Sydney* dashed off at twenty knots, and at 9.15 a.m. sighted the German light cruiser *Emden*.

The *Emden* was fresh from an exceptionally successful raiding career in the Indian Ocean, but thanks to careful censorship at the Australian end, and the precautions taken by the First Convoy at sea, she fortunately had no idea of the presence of such a valuable prize. Her captain afterwards claimed that, had he known of its existence, he would have endeavoured to come in at night among the ships at the convoy's unprotected rear, where he could almost certainly have sunk a large number of transports before the escort could destroy him.

As the ships came into range the first salvoes from the *Emden's* 4.1-inch guns caused damage and casualties in the *Sydney*; but thereafter not an enemy shell found its mark, while the *Sydney's* six-inch projectiles crashed into the raider. By 11.20 Captain

von Muller had been forced to run his battered vessel ashore on North Keeling Island, and the fight was over.

The Window Display.

This window is devoted to relics of that historic engagement. Its most conspicuous objects are the stern and scroll of H.M.A.S. *Sydney*. Beneath her motto on the scroll is her battle-honour, "S.M.S. Emden". Below that is a replica of the *Emden's* nameplate—the original was returned by the Australian Government to Germany in memory of the splendid fight put up by her chivalrous captain and crew. In the right hand corner is the raider's gilded stern scroll with the Imperial cypher, a "W" surmounted by a crown, while in the left hand corner stand the arms of the mediaeval city of Emden presented by the civic authorities to the cruiser that bore the city's name. The *Emden's* engineroom telegraphs, siren and other relics are grouped before it. The 4.1-inch shell displayed is from the raider *Seeadler*, and is similar to those fired by the *Emden*. It may be compared with the *Sydney's* 6-inch shell in the opposite corner, beside her bridge-and-engineroom telegraph. In this corner is also a fragment of the *Sydney's* armour plating that had been pierced by one of *Emden's* shells, and a piece of the voice-pipe from her control tower.

In the foreground are two ship's bells. One with shining brass is from the first *Sydney*; the other, battered by shell fire, is from the *Emden*.

Relic Cases.

In the small cases before this window are a number of relics of the *Sydney-Emden* engagement, and other items of general interest. Prominent among them are two historic books, the *Emden's* log and a German secret code. The decyphering of the latter by Dr Wheatley enabled us to intercept German naval signals of vital importance. The small gunnery trophy from the *Emden* brings home to the spectator the high quality of that cruiser's marksmanship.

***Emden* Model.**

This model, on display between the two main windows, was constructed in Holdsworthy prisoner-of-war camp during the 1914-18 War. The prisoner responsible is believed to have been the quartermaster of the *Emden*. No attempt has been made to

improve upon the German's work, although minor repairs have been attended to. The model was presented to the late Lieut. Briscombe, Dental Officer at the camp, and given to the War Memorial by his son, Mr K. Briscombe.

Steering Wheel—H.M.A.S. *Sydney*.

Also on display between the two main windows, this steering wheel, donated by Mr Robert Buchanan, of Barnt Green, Birmingham, England, is a relic of the original *Sydney*.

Ship's Badge, H.M.S. *Queen Elizabeth*.

The badge is displayed above the steering wheel of the *Sydney*. It belonged to the bridge structure of H.M.S. *Queen Elizabeth*, Admiral Beatty's flagship in the 1914-18 War, and serves to commemorate the part she played in the Gallipoli Campaign.

Centre Window Display.

The figurehead from Count Felix von Luckner's commerce raider, *Seeadler*, formerly the British cargo ship *Pass of Balmaha*, dominates this window. She ran ashore on the Society Islands and was captured. Directly beneath is a steering wheel from the light cruiser *Melbourne*, a ship which gave constant and devoted service in the trying and monotonous duties of patrol and convoy in the war of 1914-18. H.M.A.S. *Melbourne's* commander gave a classic example of devotion to duty when, instead of proceeding in answer to the Cocos call for aid, he detached *Sydney* and thereby missed the chance of destroying the *Emden*, in order that his principal trust as convoy leader—the safety of the transports under his control—might not be betrayed.

Prominently displayed is a carved inscribed casket presented to H.M.A.S. *Parramatta* by the women of Parramatta River, 25th March, 1911, while in the forefront is a model of the ill-fated *AE1*, an Australian submarine of 800 tons, which mysteriously disappeared on 14th September, 1914, when on patrol duty in New Guinea waters. A sister ship, *AE2*, made history by forcing the Dardanelles on the same day as our army was making its memorable Landing at Anzac.

Relic Cases.

The small case in front of this window contains various relics dealing mainly with the activities of German raiders. Other

small showcases in the centre of the gallery contain a further display of naval relics, together with an interesting collection of:

German Commemorative and Propaganda Medallions.

Depicting personalities and incidents connected with naval operations during the 1914-18 War, these medallions throw an illuminating light on the German viewpoint regarding many controversial happenings associated with that war. Of particular interest to the visitor will be the medallions produced by the Germans in an attempt to defend to their own people the sinking of the *Lusitania*.

On the northern wall hang the following pictures:

***Sydney*-Zeppelin Action in the North Sea, 4th May, 1917.**
Charles Bryant, R.O.I.

H.M.A.S. *Sydney* was in charge of a squadron carrying out a sweep in the North Sea when Zeppelin *L43* attacked her. Forced to keep a couple of thousand feet above the range of the ships' anti-aircraft guns, the Zeppelin failed to damage the squadron. When *L43* had exhausted her bombs and the *Sydney* ran out of anti-aircraft shell, the combatants parted.

Her Last Voyage. *Charles Bryant, R.O.I.*

The great battle-cruiser, H.M.A.S. *Australia*, on her way out of Sydney Harbour on 12th April, 1924, to be sunk under the terms of the Washington Treaty. Hung with wreaths of laurel, and escorted by her sister ships, she was towed to sea and sunk in 150 fathoms of water.

With the above are various small paintings, touching mainly on the New Guinea occupation, and painted by the same artist.

The Bay from Fort Raluana; Militar, Cemetery, Rabaul; H.M.A.S. *Tingira*; Where the Terms Were Signed; Herbertshohe; The Beehives, Blanche Bay; Boulogne Harbour.

As we leave the gallery we are attracted by a bronze statuette:

The Guard. *W. Wallace Anderson.*

An excellent little bronze of a bluejacket standing quietly at ease.

Entering the second Naval Gallery, which is devoted mainly to activities of the 1939-45 War, the visitor will note a finely detailed ship model presented by the Ocean Steamship Coy Ltd.:

Hospital Ship, *Centaur*.

Centaur was sunk by enemy action off Point Lookout, Queensland, with the loss of 268 lives, on 14th May, 1943.

Naval Paintings.

On the south wall hang the following:

H.M.A.S. *Warrego* with the Convoy.	*Frank Norton.*
Suez Bay.	*Frank Norton.*
Able Seaman.	*William Dargie.*
Battleship Screen, Mediterranean.	*Frank Norton.*
"B" Gun, H.M.A.S. *Arunta.*	*Dennis Adams.*
Message to Transport.	*Frank Norton.*
Superstructure, H.M.A.S. *Shropshire.*	*Dennis Adams.*
Upper Deck, H.M.A.S. *Australia.*	*Frank Norton.*
Naval Gunner.	*H. A. Hanke.*
Night Encounter.	*Frank Norton.*
H.M.A.S. *Cessnock* at Bombay.	*Frank Norton.*
Minesweeper at Sea.	*Frank Norton.*
H.M.A.S. *Cairns* in Dry Dock.	*Frank Norton.*
Preparation for Landing, Morotai.	*Frank Norton.*

We turn next to the naval exhibits displayed in the first of the two large window-cases in the eastern wall.

First Naval Window.

This contains relics connected mainly with the 1939-45 War, but also some from ships in which many Australians were trained in the years between the wars.

Noticeable are the nameplates of the destroyers *Tattoo, Tasmania, Swordsman,* and *Stalwart.* These ships were constructed for the Royal Navy under an Emergency War Programme in 1918-19 and were presented to the R.A.N. in 1919. They gave service until placed on reserve in 1930, and were finally disposed of in 1937

On the left is a waterhen in a glass case—a trophy of H.M.A.S. *Waterhen,* a destroyer which gave valiant service in the Mediterranean, and on the Tobruk ferry run, until destroyed by

enemy bombers in July, 1941. In the right foreground is a casket presented by the South Australian Branch of the Navy League to H.M.A.S. *Adelaide* in 1918. Immediately behind is the ship's badge from H.M.A.S. *Perth* (formerly H.M.S. *Amphion*). *Perth* was sunk in Sunda Straits in 1942 after an heroic battle against overwhelming odds. The Australian blue ensign in the left foreground is the battle flag of the second H.M.A.S. *Sydney,* flown by that ship in all her engagements in the Mediterranean, including the action in which she sank the Italian cruiser *Bartolomeo Colleoni.*

The remaining three flags shown at the left of the window are a Chinese naval flag; the white ensign worn by H.M.A.S. *Stuart* during the battle of Matapan in March, 1941; and a Nazi naval flag.

Those shown at the right of the window are, from top to bottom, the battle ensign worn by H.M.A.S. *Nizam* when she entered Tokyo Bay, 28th August, 1945; a Japanese ensign; an American flag presented by Admiral T. C. Kinkaid of the U.S. Navy as a memento of the U.S.S. *Canberra* (the American warship named after H.M.A.S. *Canberra,* lost in a sea fight off Savo Island on 9th August, 1942); and an Iranian flag (captured by H.M.A.S. *Yarra* in the Persian Gulf, August, 1941, after an action in which the Persian sloop *Babr* was destroyed and two Persian gunboats captured).

Relic Cases.

Prominent among the relics in the cases before this window are the Japanese sub-machine gun and the broken sword captured by Major D. G. Kennedy, D.S.O., at Marova Lagoon, New Georgia. Major Kennedy was an outstanding leader of the coastwatchers in that area. One of his many clashes with the Japanese was an action between his small 10-ton schooner, *Dadavata,* manned by native scouts, and a patrol of Japanese in a whale-boat, during which the whale-boat was rammed. The sword was broken by a shot fired from a Browning "50" by Kennedy. The Japanese N.C.O. who wore it fired a burst from a sub-machine gun, wounding Kennedy.

Also of interest are relics of the *Sydney (II)-Bartolomeo Colleoni* action, and waterline ship models built and used for instruction in warship recognition during the 1939-45 War.

In the centre of the western wall is a bronze:

Fire Fighters. *Ray Ewers.*

To the left hang the following paintings:

Sinking of Italian Ship *Romolo*. *Frank Norton.*

Two days after Italy entered the war in 1940, Australia struck her first blow against the new enemy on the high seas. *Manoora* intercepted the Italian merchant vessel *Romolo* in the Pacific. The Italians set fire to their ship, which was then sunk by gunfire from *Manoora.*

***Sydney-Bartolomeo Colleoni* Action, 19th July, 1940.** *Frank Norton.*

The scene is when *Sydney* has hit and stopped the Italian cruiser *Bartolomeo Colleoni* and, at 4-5 miles distance, is steaming past her in pursuit of a second enemy cruiser. The British destroyer *Hyperion,* still firing, is closing in on the burning ship.

Depth Charge. *Dennis Adams.*

H.M.A.S. *Swan,* escorting a convoy, detects an echo on the listening instruments. As this may be caused by an enemy submarine, the ship races towards the point indicated and drops a depth charge, which explodes with a shuddering roar.

The following group of smaller paintings by Frank Norton completes this section of the western wall:

Collection of Paintings. *Frank Norton.*

"Spud Run" Terminal, Tobruk; Sunday Prayers, H.M.A.S. *Sydney*; Action Stations, Flag Deck, *Shropshire*; Shelling Japanese Positions, Anumb River; Change of Escort, Sunda Strait; Transhipment, Bombay; Crow's Nest Relief, H.M.A.S. *Quiberon*; Troopships, Indian Ocean; Ranging Cables, H.M.A.S. *Cairns*; H.M.T. *Queen Mary* at Trincomalee; The Sleepers; The Gunner, Transport *Zealandia*; On Board H.M.A.S. *Sydney.*

To the right of the bronze hang the following paintings:

Napier and *Nizam* at Trincomalee. *Frank Norton.*

Flight Deck, H.M.S. *Glory* *Dennis Adams.*

Journey's End, H.M.A.S. *Waterhen*. *Frank Norton.*

Bombed while on passage to Tobruk in company with the destroyer H.M.S. *Defender* in July, 1941, H.M.A.S. *Waterhen* was holed on the port side abreast the engine room. She listed to port and settled down aft. An attempt was made to lighten ship by throwing deck cargo over the side, and *Defender* put her bow into *Waterhen's* fo'c'sle and so rescued her crew. *Waterhen* righted herself and an attempt was made to tow her, but she listed again and sank.

Submarine Guard in the "Roaring Forties". *Frank Norton.*

Coastal Convoy. *Dennis Adams.*

Wake of H.M.A.S. *Quiberon.* *Frank Norton.*

Sikorsky Kingfisher and R.A.N. Cruisers. *Dennis Adams.*

W.R.A.N.S. *H. A. Hanke.*

H.M.A.S. *Perth*. *Dennis Adams.*

A gallant ship that upheld the finest traditions of the Royal Australian Navy, *Perth* was lost in an epic battle against overwhelming odds in Sunda Strait on 1st March, 1942.

Bofors Gun Practice, Transport *Laconia.* *Frank Norton.*

High Pressure Turbine, H.M.A.S. *Shropshire.* *Dennis Adams.*

Torpedo Bombing Attack on H.M.A.S. *Australia*. *Dennis Adams.*

The painting depicts an attack on H.M.A.S. *Australia* by Japanese torpedo-bombers on the day of the landing at Guadalcanal, 8th August, 1942.

H.M.A.S. *Parramatta,* Port Said. *Frank Norton.*

Built at Cockatoo Dock and launched in June, 1939, the sloop *Parramatta* was torpedoed by a German submarine off the Libyan coast in November, 1941.

Afternoon Sun, Arabian Sea. *Frank Norton.*

"A" Turret, H.M.A.S. *Shropshire.* *Dennis Adams.*

Relic Cases.

The small cases in the centre of the gallery contain many interesting naval relics. Of particular interest are the tattered signal flag from H.M.A.S. *Swan*, the commissioning pennants of H.M.A. Ships *Hobart* and *Stuart*, and a piece of a Japanese "suicide" aircraft which crashed on to H.M.A.S. *Arunta* whilst the ship was on the way to the invasion of Lingayen Gulf, Philippine Islands, 5th January, 1945.

The visitor will now find much of interest in the second of the large show-windows in which the Naval Exhibits are displayed.

Second Naval Window.

Ships' bells are a dominating feature of this window. In the background are the crest from H.M.A.S. *Hobart* (formerly H.M.S. *Apollo*), a shield from the combined-operations ship, H.M.A.S. *Kanimbla*, and a framed chalk drawing bearing the signatures of fourteen Petty Officers from H.M.A.S. *Sydney*. The drawing is one of the last links with the *Sydney*, which called at Geraldton, Western Australia, a few days before she was sunk in the ill-fated action with the German raider *Kormoran*. Some of her Petty Officers spent the night in an Air Force Mess, where the drawing was made by one of them and presented to the Mess.

The Japanese submarine attack on Sydney Harbour on the night of 31st May, 1942, is here represented by the sword of a very gallant officer, which was recovered from one of the sunken raiders. The dead found in the submarines after this desperate attack were given funeral with full honours by the Australian Navy. (Sections of two of these submarines are on view downstairs in the enclosure off the "Heavy Armament Gallery"). The Japanese 139-mm. shell to the right is a reminder of the enemy shelling of Sydney on the night of 7th-8th June, 1942.

In a central position in the window is a lifebuoy from the Italian destroyer, *Espero*, sunk by H.M.A.S. *Sydney* in the Mediterranean. Immediately behind it is the identification board of a ship's boat from the American vessel *City of Rayville*, mined off Cape Otway on 8th November, 1940.

The two Oerlikon guns shown in the foreground were recovered from the remains of two Japanese "suicide" aircraft which crashed into the forward and after funnels of H.M.A.S. *Australia* during the invasion of Lingayen Gulf, Philippine Islands. Two other items of interest shown are the wireless set from the wrecked Italian cruiser *San Giorgio* and the boat's compass from the Italian blockade runner *Cortellazo*. Flags on display are (from the left) the white and blue ensigns worn by H.M.A.S. *Hobart* in Tokyo Bay on 2nd September, 1945, when the Japanese surrender was signed in U.S.S. *Missouri*, the Commonwealth blue battle flag worn by H.M.A.S. *Napier* in the waters of Burma and Japan, and a white silk ensign from H.M.A.S. *Adelaide*.

Relic Cases.

Outstanding relics in the small cases in front of this window are the Prayer Book from H.M.A.S. *Kanimbla* and the *Kormoran* message—a message written on a scrap of paper by the Master of s.s. *Mareeba* which was sunk by the German raider *Kormoran* in the Bay of Bengal, June, 1941. Contained in a jar sealed with wax, the message was thrown overboard from the *Kormoran*, but was not recovered from the sea until December, 1945, when it was found by a party of fishermen at Yanchep, near Perth, Western Australia.

Also of interest are the waterline ship models constructed and used during the 1939-45 War for instruction in warship recognition.

Between the two windows:

Historic Table.

Wardroom table of H.M.A. *M.L.805* on which Rear Admiral Sato signed an instrument surrendering the Japanese Garrisons of Kairiru and Muschu Islands in Kairiru Strait on 10 September, 1945.

The table was again used at Wewak, New Guinea, on 13 September, 1945, when Lieut.-General Adachi signed an instrument surrendering his 18th Japanese Army to Major-General (later Lieut.-General Sir Horace) Robertson, C.B.E., D.S.O., Commander of 6th Australian Division.

General Adachi's sword which was handed over at this ceremony and the blotter used at Wewak are also displayed.

Above the table hangs the painting:

Victory March, England. *Colin Colahan.*

This depicts the Australian Victory Contingent, led by Navy personnel, marching past the Cenotaph.

On the north wall:

Survey Vessels. *Frank Norton.*
H.M.A.S. *Koopa*—M.L. Mother Ship. *Frank Norton.*
Corvettes. *Dennis Adams.*
Smokescreen, Lingayen Gulf. *Frank Norton.*

Destroyers at Sea. *Frank Norton.*

H.M.A. Ships *Napier* and *Quiberon*, with *Nizam* in the distance, exercising while screening H.M. Ships *Renown, Illustrious,* and *Emerald* during an operational sweep in the Bay of Bengal. In the foreground are the for'ard torpedo tubes of *Quiberon*.

Motor-Launch Attack on Japanese Occupied Village. *Frank Norton.*

Fire at Sea. *Dennis Adams.*

While in a north-bound convoy from Sydney in October, 1942, the *Wang Lee On*, laden with valuable war material, takes fire. H.M.A.S. *Moresby* escorts her to anchorage on the north coast of N.S.W.

R.A.N. Slip, Milne Bay. *Frank Norton.*
H.M.A.S. *Shropshire* and H.M.S. *Swiftsure* off Yokohama. *Dennis Adams.*

Surrender in H.M.S. *Glory*. *Dennis Adams.*

Japanese General Imamura offers his sword to Lieut.-General W. A. H. Sturdee, C.B., C.B.E., D.S.O., Australian First Army Commander, at the surrender ceremony connected with all Japanese forces in Rabaul.

Quartermaster, Merchant Marine. *G. Mainwaring.*
M.L. Hideout, Biak. *Frank Norton.*
Deck View, *Monterey*. *Dennis Adams.*
Embarking in L.S.D. *Frank Norton.*

At the end of the gallery is a bronze:

The Gunner. *W. Wallace Anderson.*

This is a particularly pleasing bronze of a naval rating.

THE GALLIPOLI GALLERIES

From the naval galleries we pass into the Gallipoli galleries in which treasured relics from Anzac are displayed. The paintings depict some of the most dramatic occasions in the heroic fighting on the Peninsula.

We turn first to the show-windows in the eastern wall.

First Anzac Window.

This window contains a stretcher captured in a Turkish shelter during the night advance on 6th August, 1915, by Brigadier-General Monash, who thereafter constantly used it.

On the wall at the back hangs the raised map of Gallipoli (in plaster) used by General Sir Ian Hamilton, the Commander-in-Chief of the Mediterranean Expeditionary Force.

Cut off as they often were from essential supplies, both the Turks and Anzacs showed amazing resource in the Gallipoli struggle. Forced to use periscopes by the marksmanship of the enemy, our men made them from lengths of wood and pieces of mirror requisitioned from the transports; while empty "jam tins" were used to good effect in the manufacture of improvised bombs and as alarm signals strung on the entanglement. The Turks, for their part, made mortars from empty shrapnel shell cases, fitted to roughly fashioned wooden butts, and two of these weapons may be seen in the background.

The pack displayed to the left is one of a number that was built into an improvised barricade to top off one of the earliest parapets set up by our troops. Near it is a direction board, with the inscription "Company" in Turkish. The Vickers gun is one of the first to be used in Gallipoli. The twisted and riddled piece of galvanised iron is part of the head cover of an Anzac trench at Quinn's Post, the hottest point at Anzac, where the opposing trenches came within twenty yards of one another and bombing was almost continuous.

Relic Cases.

In the cases before this window are relics from Gallipoli, many of which were recovered in 1919. The shattered and bullet-torn remains of waterbottles were picked up on Pine Ridge, a position reached on the first morning by several hundred Australians, who were overwhelmed at dusk. Their relics still lay there after the war, when these were picked up. The twisted fragment of steel is from a pontoon in which the Turks attempted to cross the Suez Canal in February, 1915. The first flag to fly on the Peninsula, the siren of the *River Clyde,* which was run aground at Cape Helles to land her troops, and a pair of binoculars picked up from the battlefield are to be seen in the right case.

The left case shows four entertaining examples of Diggers' resourcefulness. A ladle made from an old waterbottle, an improvised grater made from a petrol tin and used to reduce the hard Army biscuits to meal, a draughts-board, and a brush broom—all these give us a glimpse into the everyday life of the men who lived so precariously on those rugged slopes. A souvenir biscuit, which was evidently considered more suitable for correspondence than for human consumption, is to be seen at the left with "jam-tin" grenades. In this case are also several frayed shoulder straps, tarnished collar badges and colour patches, relics of the 2nd Australian Brigade's attack on Krithia.

On the south wall is a large canvas:

The First Convoy Moving Out, King George's Sound, 1st November, 1914. *Charles Bryant, R.O.I.*

A revolt having broken out among some of the Dutch in South Africa, it was decided to divert to the Cape the Australian and New Zealand contingents then waiting in King George's Sound, but by October 30th General Botha had defeated the rebels, and on the eve of the starting of the convoy the Suez route was again adopted, an eleventh hour decision which determined the subsequent history of the Anzacs. In bright sunlight on the morning of 1st November, thirty-six transports, including ten from New Zealand, steamed to sea, escorted by the *Minotaur, Sydney* and *Melbourne.* Two days later they were joined by two more transports and the Japanese warship *Ibuki.*

As we cross to the pictures displayed on the western wall we pause at a small bronze opposite the entrance to the gallery:

Simpson. *W. Leslie Bowles.*

Private J. Simpson Kirkpatrick, of the 3rd Field Ambulance, known as "Simpson", had the excellent idea that some of the donkeys, originally intended to carry water to the ridge-tops, should be pressed into service for transporting wounded to the beach. For three weeks he brought the wounded down under furious shrapnel and sniping fire until on 19th May, 1915, a shrapnel pellet pierced his heart.

On the southern wall of the gallery is a picture entitled:

Training in the Desert, Mena.
George Benson and Frank Crozier.

The picture shows Australian troops during their intensive training at Mena Camp in Egypt. In the foreground a tired soldier rests while Egyptian orange sellers cry their wares. In the background artillery batteries are engaged at exercises.

On the western wall hang the following pictures:

***AE2* in the Sea of Marmora, April, 1915.**
Charles Bryant, R.O.I.

On 25th April, 1915, while the A.I.F. was landing at Anzac, the Australian submarine *AE2* forced the Narrows and entered the Sea of Marmora. The first Allied ship to enter, she got through in spite of the strength of the current, the nets and minefields at the entrance to the Straits, and the constant attention of the shore batteries and gunboats. Once in the Sea of Marmora she cut loose among the Turkish shipping and sank an enemy cruiser. A defect caused by a series of bumps reduced her fighting efficiency and, forced to the surface, she was holed. All hands were ordered on deck and the vessel sank, her crew falling into Turkish hands.

Anzac—The Landing. *George Lambert, A.R.A.*

The middle painting is George Lambert's famous canvas depicting the ascent of Ari Burnu knoll on Anzac morning. Through the initial error in landing a mile too far to the north, the men were confronted with rugged cliffs and hills instead

of the easy incline which they had been intended to storm. Here we see the steep slope alive with men climbing under a hail of fire. In the lower left-hand corner appear two of the boats from which they landed. Two of the actual boats in which troops were landed at Anzac are displayed in the Heavy Armaments Gallery.

Charge of the 2nd Infantry Brigade, Krithia, 8th May, 1915. *Charles Wheeler, D.C.M.*

The incident which forms the subject of the third of the three pictures on the western wall is chronologically later than the others. It is an incident in the struggle for Krithia, when Australian and New Zealand troops, at half an hour's notice, advanced against intense fire across a thousand yards of open plain, the 2nd Brigade losing over a third of its men. At this moment the Australians have reached the most advanced British position, ever after known to them as the "Tommies' Trench". The brigadier, J. W. McCay, is shown flourishing his periscope and calling on his troops with the words which passed like a battle-cry down the line—"Come on, Australians!"

The portraits on the western wall, from left to right, are as follow:

Major-General Sir W. T. Bridges, K.C.B., C.M.G. *Florence Rodway.*

General Bridges was trained at the Canadian Military College and served in the South African War. A keen student of military affairs, as Chief of Intelligence he worked upon the problems of the Defence Scheme of Australia, and became the first Commandant of the Royal Military College, Duntroon. He has been justly called the "Father of the A.I.F." as he organized and commanded the 1st Australian Division, and was administrative head of the entire force. He proved a most wise commander of great physical and moral bravery. He was mortally wounded by a sniper in Monash Gully at Anzac on 15th May, 1915.

General Sir William Birdwood, Bt., G.C.B., G.C.S.I., G.C.M.G., G.C.V.O., C.I.E., D.S.O. *James Quinn, R.O.I., R.P.*

Later Field Marshal Lord Birdwood of Anzac, this Indian Army officer was selected by Kitchener in December, 1914, to command the Australian and New Zealand Army Corps. Shortly after the death of General Bridges, he was also made administrative commander of the A.I.F. overseas. "Birdie's" attributes made him a rare leader of men—undoubtedly one of the greatest possessed by the British Army during the war of 1914-18. His power sprang from an exceptionally kindly nature, which looked upon men as men, and he never made the mistake of setting before them low or selfish ideals. His appeal to them from first to last was based upon the highest and most honourable grounds. Sometimes he asked too much of them, but he always asked it for a worthy reason—the general good for which the Allies were fighting. Field Marshal Lord Birdwood died in May, 1951.

Lieut.-General Sir Brudenell White, K.C.B., K.C.M.G., K.C.V.O., D.S.O. *Sir John Longstaff, R.P.S., R.B.C.*

Brudenell White was, in August 1914, though then a major, acting Chief of the General Staff of the Australian Military Forces. He became chief staff officer to General Bridges and later to General Birdwood in the I Anzac Corps, and in 1918, the Fifth British Army; and by the end of the war his name was sometimes mentioned as that of a possible Chief of the General Staff of the British Armies in France. He possessed not merely brains; he had a high degree of moral courage and—what is perhaps even more rare among those who came to the forefront in war—a fine quality of unselfishness. With that courteous consideration for others which struck everyone who met him, he could, more easily than most men, subordinate himself to the wishes of his chief; but if he felt an adverse opinion should be stated, whether to General Bridges or Birdwood, or anyone else, nothing would prevent him from stating it. The A.I.F. was far more the product of White's brain than of any other man's. The Evacuation of Anzac was probably his greatest tactical achievement, while the original creation of the A.I.F. and the creation of new divisions in Egypt, were his greatest works of organization. Early in 1940 he was recalled from civil life to become C.G.S. in Australia, an appointment he held until his untimely death in an aircraft accident in August of that year.

Captain Albert Jacka, V.C., M.C. *George Coates, R.O.I.*

Jacka's is one of the great names of the A.I.F., and stands for qualities which generations of Australians will not willingly let

die. Winner of the Victoria Cross (the first in the A.I.F.) for a deed of desperate resolution at Anzac, and of the Military Cross for an action at Pozières which many thought even braver, Jacka brought the same excellences of character into civil life, and his death at the early age of 39, hastened by wounds received in battle, left his comrades of the A.I.F. with a feeling of personal loss.

Displayed in the small cases situated in the centre of the gallery is an extremely interesting collection of:

Orders and Medals of the German States.

The various Orders and Awards displayed are grouped according to their State of origin, for, until the Nazi regime of the Third Reich, there was no purely German Order, as such, at least not in modern times. Even the famous *Iron Cross* was, in name, essentially a Prussian decoration instituted by the King of Prussia for the major war of 1813. It was revived again in 1870 and 1914, although during the 1914-18 War it was awarded to German troops irrespective of their State of origin. What the Germans lacked in national orders, however, was amply provided for by the various Orders of Knighthood and Merit of the individual States, some of which are of very ancient foundation.

Of particular interest in the Prussian group are the *Ordre Pour Le Mérite,* the German equivalent of the Victoria Cross, and the *Blucher Star.* The latter award was received by Hindenburg during the 1914-18 War; in 1813 Blucher was the only recipient. The *Ordre Pour Le Mérite* was established in 1740, originating from and superseding the *Ordre de la Générosité* (1685).

Second Anzac Window.

This window displays an exhibit illustrating one of the ruses by which the Turks were deceived during the final stages of the Evacuation of Anzac. When the last parties of the Anzacs withdrew from the front line, the ingenious self-firing rifles similar to that here displayed, the invention of Lance-Corporal W. C. Scurry, were left behind at various points so as to lead the enemy for a while into the belief that the Australian trenches were still manned. The principle upon which it operated is simple: Water dripping from one tin into another caused the second tin gradually to become heavier, until it overbalanced a counter weight, and, falling, released the trigger.

The logs in the window formed part of the overhead covering of the Turkish trenches at Lone Pine, taken by the Australians in the terrible attack of 6th August, 1915. The names of Australian soldiers pencilled on them can still be seen.

The 4.7-inch gun at the back is said to have been originally landed from H.M.S. *Terrible* for use at Ladysmith in South Africa. It was the heaviest gun landed at Anzac, and was destroyed at the Evacuation to prevent its use by the enemy.

Turkish snipers, firing most accurately from commanding heights, had the advantage until suppressed by the superior ingenuity of the Australian and New Zealand marksmen. In this window are various mementoes of their activities. The shovel has doubtless been mockingly waved to signal a miss to the Turk, who has worked off his chagrin by shooting a hole in it. The loophole plates from Lone Pine and Russell's Top also bear evidence of the excellent quality of the Turkish marksmanship, while a typical "Wallaby" sniper's cage, from which some of our snipers made full use of their opportunities, is shown on the left.

Of the other exhibits in this window, the antiquated shell picked up at Cape Helles appears to be a survival from an earlier war. Beside it in the left of the window is a silk signal flag used on Anzac. The pith helmet in the foreground, though badly damaged by the Turkish nose-cap which lies beside it, saved its wearer from injury.

Relic Cases.

In the cases before this window, the concrete fragments are from Essad Pasha's Corps Headquarters, which were literally in the front area and constantly under fire. The shattered remains of a mess-tin and knapsack were recovered from the Nek, where the 3rd Light Horse Brigade made a magnificently heroic charge. Cones from the original "Lone Pine" are preserved in this case. (See reference on p. 138 to the Aleppo Pine in the grounds of the War Memorial.)

In the left case is an Australian hat and a British helmet from Hill 60, and crosses made from tin that marked the graves of fallen comrades. The inscriptions upon the crosses were punched with a cobbler's awl. The last flag flown at Anzac rests in this case. Relics of our brave and stubborn opponents include a

watch, horse-shoes of a pattern unfamiliar to Western eyes, and specimens of the enamelled decoration awarded to the rank and file of the Turkish Army for the part they played in Gallipoli.

The portrait between the two window displays is of:

Brigadier-General T. Griffiths, C.M.G., C.B.E., D.S.O.
George Coates, R.O.I.

Tom Griffiths entered the service of his country in 1886 as a gunner in the Victorian Permanent Artillery, and at the outbreak of war in 1914 was Secretary to the Military Board, which controlled the Australian Forces. He knew military procedure, routine and organisation as did few soldiers. He was appointed Military Secretary (subsequently A.A.G.) to the G.O.C., A.I.F., and as such was charged with the duty of interpreting the G.O.C.'s powers, the Magna Charta of Australian military autonomy. Landing at Anzac on the first day, Griffiths quickly became a personality on the beach and the landing stages, nightly checking and sorting the batches of reinforcements for the 1st Division and forwarding them to their various units. At the end of 1916 he left France to become Commandant of the A.I.F. Administrative Headquarters in England. In this position he achieved a reputation for uprightness, fairness, vision and administrative ability, attributes which made him one of the great figures of the A.I.F. General Griffiths died in November, 1947.

On the northern wall are the following paintings:

The Beach at Anzac. *Frank Crozier.*

On the right is Crozier's impression of the beach he knew so well as a stretcher-bearer at Anzac Cove. In the left foreground of the painting is a figure performing one of the most arduous of all the routine tasks at Anzac, carrying water to the heights. This beach, open to the fire of the Turkish batteries, especially from the Olive Grove ("Beachy Bill") in the south and Anafarta in the north, was at most times more dangerous than the front line.

Australian Wounded at No. 3 General Hospital, Wandsworth, 1915. *George Coates, R.O.I.*

To this hospital, formerly a London orphanage, the first Australian wounded to reach England from the Dardanelles campaign were brought. During the progress of the war, many others from later battlefields also passed through it.

As we leave the first Gallipoli Gallery we approach a bronze entitled:

The Defence of Anzac. *W. Wallace Anderson.*

One of the figures in this group of Australian infantrymen is clad in the fighting order of the front line, while his companion trudges past with rations and water in the "undress" adopted by many at Anzac.

We now enter the second Gallipoli Gallery.

Scale Model—Gallipoli.

On the eastern side is situated a remarkable scale model of the Anzac area, which brings home, more vividly than the most graphic description, the terrible difficulties of the terrain. All points are clearly labelled, and it is necessary only to draw attention to the coloured cords which mark the stages in the progress of the fighting. The red cord marks the position of the Australian and New Zealand line, as stabilised after the first week's operations following the Landing. The yellow cord shows the line after the August offensive up till the Evacuation in December, and the blue cord the Turkish position during the same period. Tiny pits on the model indicate the dugouts which have been scratched out of the slopes. Only a section of the Gallipoli Peninsula is shown; Cape Helles, for instance, which would appear farther to the right, is not represented. From our position as spectators, it is possible to view the blue waters of the Narrows beyond. It was the object of the expedition to command those waters by seizing the heights attacked by the Allies; a few Anzacs gained sight of them for part of the first day, 25th April, 1915, and again, with British and Gurkha troops, for an hour or so in August, but except then they were just out of view.

On the eastern wall, to the left and right of the scale model, are two portraits:

Lieut.-General Sir John Monash, G.C.M.G., K.C.B., V.D.
Sir John Longstaff, R.P.S., R.B.C.

Sir John Monash, Australia's foremost citizen soldier, organised and trained the 4th Infantry Brigade, which he commanded

at Anzac from the Landing to the Evacuation. He was subsequently given the 3rd Division, and fought it through the Battles of Messines and Ypres in 1917 and against the German offensive on the Somme in March, 1918. Two months later, when General Birdwood took over the Fifth British Army, General Monash succeeded him in the Australian Corps command, and from that time to the end of the war his great mental powers and immense energy were devoted to the Australians fighting in France. The great battle of 8th August, so far as the Australian Corps was concerned, will remain one of his outstanding achievements. This blow was followed during the ensuing eight weeks with an unbroken run of successes, the most important being the capture of Mont St Quentin and the breaking of the Hindenburg Line. At the close of hostilities, General Monash became Director-General of Repatriation and Demobilisation, and, as such, was chiefly responsible for the smoothness and celerity with which the men of the A.I.F. were returned to Australia. After the war, he stepped back into his civil profession as a great engineer as simply and quietly as he had left it. He died in 1931.

Major-General Sir Neville Howse, V.C., K.C.B., K.C.M.G.
James Quinn, R.O.I., R.P.

General Howse won the Victoria Cross as a captain in the New South Wales Army Medical Corps in the South African War. In 1914 he served with the A.N. and M.E.F. in German New Guinea as Senior Medical Officer. Returning to Australia in time to embark with the A.I.F., he was appointed Staff Officer to the Director of Medical Services under General Bridges, and subsequently A.D.M.S., 1st Australian Division. His work in this position in Gallipoli was outstanding, and at the end of 1915 he succeeded Surgeon-General Williams as D.M.S., A.I.F. In this capacity he achieved a reputation which extended beyond the A.I.F. and Australia; in particular, he gained the confidence of the combatant command in its medical service to a degree never exceeded in the history of warfare. Later he entered the Federal Parliament, being Minister for Defence during 1925-27. He died in 1930.

Next is a life-size bronze:

Water Carrier. *W. Wallace Anderson.*

With death lurking above ground, the men of both armies on

Gallipoli quickly dug in, and carrying parties were organized to bring water and rations to the troops peopling the numberless slopes. Australians and New Zealanders, stripped to the waist, with breeches lopped into shorts, threaded like strings of ants the paths winding from the beach to the heights, bringing the heavy cans of water to their mates holding the crest-lines.

The Gallipoli Campaign.
A Collection of Paintings by George Lambert, A.R.A.

Upon the eastern wall are fifteen small paintings, mostly made in Gallipoli immediately after the Armistice:

Behind the Turkish Lines, Gallipoli; Burnt Gully, Gallipoli; Well-bred White Donkey; "The Nek"; The Dardanelles, from Chanak; The Mena Road; "The Sphinx", from Plugge's Plateau; Anzac, from Gaba Tepe; Embarkation of Troops, El Kantara; The *River Clyde* at Cape Helles; Achi Baba, from the Tommies' Trench; Lone Pine; Pro Patria; "The Sphinx", from No. 1 Outpost; Chanak.

To the left of the Lambert paintings is an impressive bronze:

Walking Wounded. *R. Ewers.*

Farewell to Anzac, 20th December, 1915. *W. B. McInnes.*

This picture hangs upon the southern wall. It depicts a scene in the saloon of the ferry steamer *Arran* as she left Anzac late on the last night of the Evacuation. Outside was the dark anchorage and the shape of the hills, which were finally being abandoned. Not a glimmer on deck. But the saloon was like a crowded hotel parlour, friends meeting after months, a din of conversation in a haze of tobacco smoke. Several well-known leaders, including General Monash and Lieut.-Colonel (later Brigadier General) Duncan Glasfurd, may be noted among the central figures.

After turning from this picture the visitor's attention is drawn to another fine bronze at the entrance to the gallery:

Evacuation of Anzac. *W. Wallace Anderson.*

This portrays the spirit of those who, though forced to withdraw from Gallipoli, foiled but utterly unbeaten, were to plunge for three years into the hottest struggle with the most formidable opponent to share the final victory.

On the southern wall:

The Roll Call. *Ellis Silas.*

This is painted by an artist who, as a private soldier, took part in the famous scene which he depicts—the muster of one of the battalions after fighting at the Landing. It shows one of the two companies to which the 16th Battalion was reduced by the first three weeks in Gallipoli. The 16th was not one of the first landed; but from the night of 25th April, when it was thrust into the most difficult angle of the Anzac position to hold the Turkish counter-attacks, to the night of 9th May, when part of it was drawn into an attack from Quinn's Post (where some of the opposing trenches were only twenty yards apart), it was constantly in desperate fighting. Of the roll call, Signaller Silas wrote: "Name after name would be called; the reply—a deep silence; there were few of us left to answer—just a thin line of weary, ashen-faced men."

The portrait is that of:

Colonel H. N. MacLaurin. *Florence Rodway.*

On the second day after the Landing at Gallipoli, Colonel MacLaurin was shot by a Turkish sniper. One of the youngest and most promising Australian citizen-force leaders, and of the best type the universities produce, he had commanded the 1st Infantry Brigade from its formation.

On the western wall are the following paintings:

The Attack on Lone Pine Ridge, 6th August, 1915.
Fred Leist, R.O.I., R.B.A.

Among the most heroic enterprises at Anzac was the attack on the Turkish position known as Lone Pine. As the sun was sinking, the Australians charged the Turkish trenches, to find that they were protected against entry by a stout roofing of pine-logs; yet within twenty minutes it was taken, and despite four days of counter-attack and 2000 casualties it was held. A diorama depicting this battle is on display in the Palestine Gallery.

Major-General W. Holmes, C.M.G., D.S.O., V.D.
Norman Carter.

General Holmes, who had the reputation of being one of Australia's bravest and most skilful leaders, served with distinction

in the South African War and, at the outbreak of the 1914-18 War, commanded the Australian Naval and Military Expeditionary Force to German New Guinea. After the occupation of that territory, he acted for a period as Administrator but later went to Egypt in command of the 7th Brigade and, with the rank of Brigadier-General, took part in the Gallipoli campaign, during which he acted for a time as G.O.C., 2nd Division. General Holmes later commanded the 4th Division in France and was killed in action near Ploegsteert on 2nd July, 1917.

Charge of the 3rd Light Horse Brigade at the Nek, 7th August, 1915. *George Lambert, A.R.A.*

The charge at "The Nek", often cited as the bravest deed at Anzac, was undertaken by the Light Horse, who were serving in Gallipoli on foot. It was designed partly as a feint, to help the crucial effort of the whole campaign, the attack by New Zealanders up the ridges shown in the background. By an error of timing there was a lapse between our artillery bombardment and the attack. This allowed the Turks to recover and prepare to meet the assault, with the result that the first wave of charging Australians was mown down. The three lines which were to follow at intervals knew of this, but, rather than possibly fail their side at the critical moment, each charged without hesitation when the signal was given. Only two or three reached the Turkish trench. The local commanders ordered the fourth wave to be stopped, but it leapt forward on a mistaken signal. The artist studied the country on the spot when the war ended. Among the charging men he placed the Australian characters he knew so well—the larrikin type, the fair-haired Scandinavian type, and so on.

Lieut.-General Sir H. B. Walker, K.C.B., K.C.M.G., D.S.O.
James Quinn, R.O.I., R.P.

An Englishman of the finest type, veteran of several campaigns, "Hooky" Walker accompanied General Birdwood from India in 1914 as chief of staff of the Anzac Corps. But he had no love for staff work, and, shortly after the Landing, grasped the opportunity of taking a fighting command—that of the New Zealand

Infantry Brigade. Later at Anzac he went to the 1st Australian Division, which he commanded until the middle of 1918. General Walker died in November, 1934.

R.A.N.'s Tribute to Anzac Dead, Dardanelles, 12th November, 1918. *Louis McCubbin.*

The destroyers *Yarra, Torrens,* and *Parramatta* accompanied the Allied Fleet which proceeded to Constantinople after the capitulation of Turkey. As the ships were entering the Dardanelles, the commander of the *Parramatta* asked permission to fly an Australian blue ensign in tribute to the men of the A.I.F. killed at Anzac. The answer was, "The Commonwealth blue ensign may be flown at the portyard in honour of Australia's glorious dead." Thereupon the three destroyers hoisted their ensigns and flew them until their arrival at Constantinople.

The small showcases in the centre of the gallery contain an interesting collection of:

German Propaganda Medallions.

These medallions were struck by the Germans during the 1914-18 War chiefly in honour of distinguished German leaders, to commemorate important phases of the war, or to ridicule their enemies. The collection is not complete, but is sufficiently representative to illustrate this particular war activity of German leaders and the "slant" given to propaganda on certain questions arising out of the conduct of the war. Of particular interest to the visitor will be the medals devoted to "The Cheats among the Bakers, 1916", and "The Profiteering Butchers".

Uniform Groups—Eastern Campaigns.

At the end of the second Gallipoli Gallery is a large window illustrating the types of soldiers who were engaged in the Eastern campaigns.

The central figure is an Australian clad in the "undress uniform" of Anzac. On his left is an Anzac in the kit in which the Landing was made, featuring the white calico ration bag and the bundle of sticks carried for fuel. Seated in the right foreground is a light horse brigadier, and close by are an infantry lieutenant and a lieutenant of the 4th Light Horse Machine Gun Squadron.

Glancing from left to right along the rows behind, we notice some picturesque foreign uniforms. They include two Russian officers; an Italian of the Bersaglieri, with the cock's feathers in his hat and the folding bayonet on his carbine; next to him stands a Serb, while in light khaki drill is a German colonial officer; beside him is a Greek Evzone, wearing his famous skirted battle-dress and turned-up shoes; then a Japanese; next, members of the Egyptian Labour Corps and Camel Transport Corps which did much work with little notice; a Gurkha with his *kukri,* or curved knife, and an Indian cavalry trooper of the Poona Horse; a New Zealander of the Anzac Mounted Division; a Turkish officer and a typical Turkish private in battle array. The Arab general's uniform was worn by the Governor of Damascus, Ali Riza Rikabi, who had the distinction of having received decorations from both sides. On the right is a picturesque Cossack with sheepskin cap, and a Foreign Legionnaire of France in tropical kit.

From here we turn left into the Palestine Gallery.

THE PALESTINE GALLERY

SOME of the most brilliant achievements of Australian arms stand to the credit of the Light Horse in Palestine. In this gallery large paintings, scale plan models, superb dioramas and a collection of excellent pictures by George Lambert and Septimus Power give a comprehensive outline of the Sinai and Palestine campaign.

To the left immediately inside the gallery is the portrait:

Corporal E. B. Picton, D.C.M., M.M.

Sir John Longstaff, R.P.S., R.B.C.

Corporal Picton, of the 7th Light Horse Regiment, after serving at Anzac, took part in the operations in Sinai and Palestine until, on 28th March, 1918, he was wounded and taken prisoner in the Amman raid. He won the Military Medal for gallantry at Gaza in March, 1917, and was awarded the Distinguished Conduct Medal for a daring piece of work at Beersheba six months later.

On the south wall of the gallery hang the following pictures:

The Camel Corps at Magdhaba.

H. Septimus Power, R.O.I., S.A.P.

The Camel Corps, which was formed in January, 1916, and comprised former Australian infantrymen and light horse reinforcements, as well as New Zealanders and British yeomanry, played a magnificent rôle in the desert operations. In December, 1916, the "cameliers" took part in the capture of Magdhaba, and this picture shows the point at which they dismounted to advance to the attack on foot.

Brigadier-General C. F. Cox, C.B., C.M.G., D.S.O., V.D.

Sir John Longstaff, R.P.S., R.B.C.

"Fighting Charlie" Cox served in the South African War as commander of the 3rd New South Wales Mounted Rifles. In September, 1914, he organised the 6th Light Horse Regiment,

A.I.F., and took it to Gallipoli. Before the Evacuation of the Peninsula he was appointed to the command of the 1st Light Horse Brigade. An officer of instant intuitive resolve and swift tempestuous action he, in more than one crisis in Sinai and Palestine, took hold of his force with the grasp of the real leader, and turned a critical fight into sudden and complete victory. He was an Australian Senator 1919-38, and died in 1944.

How a V.C. was won in Palestine.

H. Septimus Power, R.O.I., S.A.P.

Two airmen, Lieutenant F. H. McNamara and Captain D. W. Rutherford, were returning from a bombing raid near Gaza in March, 1917, when Rutherford was forced down. Though wounded, McNamara landed to rescue his comrade as a body of Turkish cavalry came on the scene. Upon attempting to take off with Rutherford, McNamara crashed his 'plane, but, undaunted, the two airmen set fire to it. They then had the luck to succeed in starting Rutherford's machine, and got away in the nick of time to fly it 70 miles back to its base. For this exploit McNamara was awarded the Victoria Cross. In the Second World War he attained the rank of Air Vice-Marshal.

In this corner is a bronze:

The "Camelier".

W. Leslie Bowles.

This excellent little bronze is of an Australian of the Imperial Camel Corps.

On the western wall we see the undermentioned paintings:

Romani.

George Lambert, A.R.A.

Romani, in the Sinai desert, was the scene of a determined stand by the Light Horse on 4th August, 1916. This action was the turning point of the campaign and marked the beginning of the British drive through Palestine into Syria.

Lieut.-General Sir Harry Chauvel, G.C.M.G., K.C.B.

W. B. McInnes.

Early in 1916 General Chauvel, who had commanded the 1st Light Horse Brigade and the 1st Division at Anzac, was given the task of organising the Anzac Mounted Division defending the Suez Canal. It was largely his coolness and judgment which prevented defeat at Romani. Later he commanded the Desert

Mounted Corps, and led it to victory in the many complex and difficult battles which culminated in the capture of Damascus and the advance to Aleppo. His was the most envied corps command in the whole war. Every ambitious and capable cavalryman coveted it; not a few army commanders would gladly have changed positions with Sir Harry Chauvel, whose extraordinary rise and sustained achievement owed little to chance. He made his way and held his place by the sheer mastery of mounted work on the largest scale, and by a certainty of touch which indicated almost a second sense. On return to Australia, General Chauvel became Inspector-General 1919-30, and Chief of the General Staff, 1922-30. On the outbreak of the Second World War he was made Inspector-in-Chief of the Australian Home Guard. He died on 4th March, 1945.

In a small case in this gallery is preserved the saddle used by General Chauvel in the South African campaign and in the war of 1914-18.

The Charge of the 4th Light Horse Brigade at Beersheba.

George Lambert, A.R.A.

"I have heard a great deal of the fighting quality of the Australian soldier. They are not soldiers at all; they are madmen." Such was the tribute paid by a captured German staff officer to the reckless valour of the Australian light horsemen whose headlong charge overwhelmed the Turkish garrison at Beersheba on 31st October, 1917.

Captured Turkish Colours.

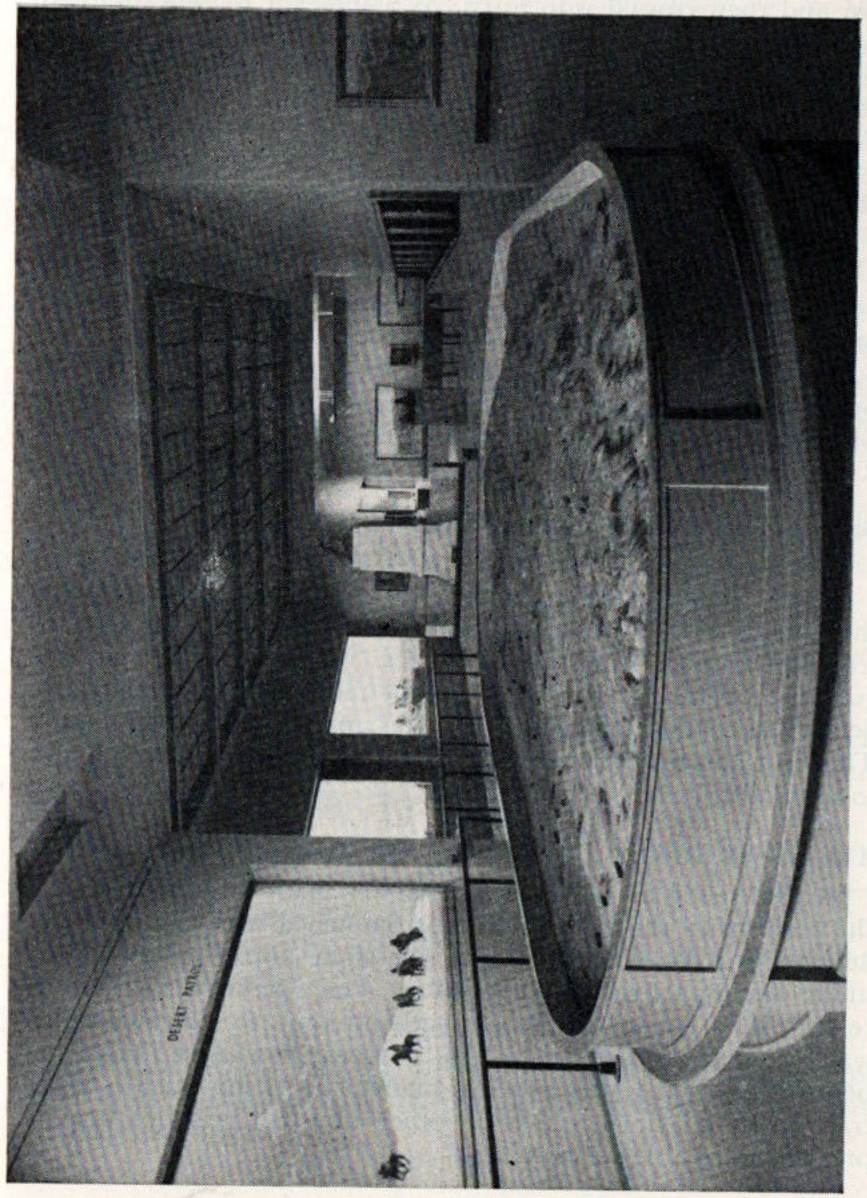
The framed colours on the wall are regimental colours captured by Australians during the war of 1914-18 and were taken on 1st October, 1918 from the 46th Turkish Regiment. On the side here displayed can be seen the Sultan's monogram and the regimental badge. On the reverse are the familiar texts from the Koran—"There is no God but God", and "Mohammed the messenger of God".

Turning to the east wall of this gallery the visitor will see the following pictures:

Squadron Sergeant-Major Charles Greenway, D.C.M.

W. B. McInnes.

Greenway was an infantryman in the 23rd Battalion, when, like many of his fellows, he transferred to the Camel Corps in



The Palestine Gallery

January, 1916. He served in the Western Desert against the Senussi and then crossed into Sinai. As a sergeant he was awarded the D.C.M. for the cool and capable manner in which he handled his section after its commander had been wounded. When the Camel Corps was disbanded in 1918 he joined the 14th Light Horse Regiment and served in it till the end of the war.

Leaders of the Australian Light Horse, Jordan Valley, August, 1918. *H. Septimus Power, R.O.I., S.A.P.*

From left to right: Brigadier-General G. M. Macarthur Onslow, Brigadier-General W. Grant, Lieut.-Colonel J. Gilbert Browne, Brigadier-General L. C. Wilson, Brigadier-General R. G. H. Howard-Vyse, Lieut.-General Sir Harry Chauvel, Major-General H W. Hodgson, Brigadier-General C. F. Cox, Major-General Sir E. W. C. Chaytor, and Brigadier-General G. de L. Ryrie.

Barada Gorge, 30th September, 1918.
George Lambert, A.R.A.

As the light horsemen looked down on the Barada Gorge that winds into Damascus, they saw it crowded with fugitive troops, transport, and railway trains. When German machine-gunners, operating from the tops of motor lorries and trains, defied the challenge to surrender, the unequal encounter began. The light horsemen, firing with fearful accuracy, shot the column to a standstill and then to silence.

The Es Salt Raid. *George Lambert, A.R.A.*

In the spring of 1918 the Australians made two raids east of the Jordan. In the raid on Es Salt, launched with the object of destroying a large enemy force, the light horse had to gallop under shell-fire over rough country. The operation was unsuccessful. The enemy fell in strength on the 4th Brigade which was forced back and had to fight desperately to save itself from being destroyed. It nevertheless managed to keep open a lower track to Es Salt down which the other mounted brigades, heavily pressed, were able to withdraw.

Scale Model: East of the Jordan.

In the middle of the floor close by is a plan model of the Jordan Valley in which our forces spent the appalling summer

of 1918. At the Dead Sea end the valley is 1290 feet below sea level, humid and pest-infested. The model also shows the mountainous country of Gilead, to the east of the river, over which our forces advanced to raid Es Salt and Amman in March and April and in the main actions which began on 22nd September, 1918.The pink and yellow cords indicate the British and Turkish positions on 19th September, 1918. The blue cord shows the route followed by the N.Z.M.R. Brigade; the thin yellow that of the 1st A.L.H. Brigade; brown, 2nd A.L.H. Brigade; white, British West Indies Regiment; and green, the other infantry engaged.

The Anzacs. *George Lambert, A.R.A.*

As we pass down the gallery we pause to view the bronze group entered by George Lambert in the competition for the design of the Memorial at Port Said to the Australian and New Zealand forces who fought in Sinai and Palestine.

Coming into the centre of the gallery our attention is instantly caught by the vivid dioramas on either side. The west wall shows:

Transportation of Supplies in the Desert Campaign.

Sculpture, W. Leslie Bowles. Landscape, Louis McCubbin. Models, G. F. Nicholson.

The series pays a well deserved tribute to the faithful work of the 135,000 fellaheen who made up the Egyptian Labour and Camel Transport Corps.

Landing Supplies from Ships in the Open Roadstead at Belah.

The coast of Sinai is destitute of harbours, and supplies must come ashore through the surf. In the panel to the right a train on the light Decauville railway is setting out with stores on the first stage, to Gamli.

At the Railhead.

The light railway and the caterpillar tractors are loading supplies. The painting on the right shows the tractors and a camel train on the road.

The Ship of the Desert.

A busy scene as the supplies are transferred to camels for the desert trek. In the painting on the right the camels are being loaded at a waterpoint.

After Darkness Comes the Dawn.

The camel train moves over the desert sands. When it reaches Beersheba the camels' part will be done.

The Dump at Beersheba.

After the desert crossing, German-built roads into Palestine permit the use of motor traction. The next panel depicts the transport lorries moving along the road.

Within Sound of the Guns.

Here at the divisional refilling points motor transport gives way to horse-drawn waggons. The picture in the panel portrays the busy scene as these waggons load up prior to making their way across country to the brigade dumps.

. . . and so the Life Line Trickling from the Sea Reaches a Regiment.

The general service waggons give place to the regimental limbers which carry the supplies on the last stages of their long journey. In the painting a line of limbers moves towards the front from a dump in a wady as protecting British 'planes pass overhead.

A Squadron Receives its Supplies.

The squadron quartermaster-sergeant takes delivery from the limbers on the outskirts of a Jewish village. In the painting the S.Q.M.S. is shown issuing rations to the troop orderlies.

And So the Long Trek Ends.

Hence after many vicissitudes the rations having arrived, the man behind the gun prepares his midday meal.

Turning about we face the large dioramas, against the southern embrasure of which hangs the portrait of:

Major-General Sir E. W. C. Chaytor, K.C.M.G., K.C.V.O., C.B. *Charles Wheeler. D.C.M.*

General Chaytor, a New Zealander, who had seen service in South Africa and more recently in Gallipoli, took over the Anzac Mounted Division in 1917 when General Chauvel was appointed to the command of all the cavalry on the Palestine front. "He was one of those rare soldiers who did everything in this prolonged campaign so surely, thoroughly, and yet so quietly and with such apparent ease that it might be said no task set him between the Canal and Amman was big enough to test his full capacity."—*Official History of A.I.F.* He died in 1939.

The first of the dioramas is:

Lone Pine. *Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.*

Although it is displayed in the Palestine Gallery, it must be understood that this diorama depicts a memorable infantry attack in Gallipoli. This epic assault on the Turkish trenches at Lone Pine started as a feint and developed into one of the bloodiest bomb fights in the history of the A.I.F. As the sun was sinking behind Imbros and Samothrace, the Anzacs made their determined charge against the enemy's position. The trenches were roofed over with pine-logs which in places were torn away by some reckless spirits who then lowered themselves down to come to grips with the waiting enemy. Others, too impatient to rip away the logs, gained entry through the sally-ports and the breaches made by the bombardment. In this fight no fewer than seven Australians won the Victoria Cross.

The next diorama re-creates an incident in the battle of:

Romani. *Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.*

Here we see the Australian counter-attack against the Turkish force on the long dune of Mount Meredith on 4th August, 1916. Shortly after dawn next day the Turks were routed, and, as a result of the battle, they lost the initiative in this theatre of the war, never to regain it.

Upon the northern wall of this embrasure hangs the portrait of:

Brigadier-General J. R. Royston, C.M.G., D.S.O. *D. Taylor.*

General Royston was a South African who had served against the Zulus, and in the South African campaign, in which he was closely associated with Australian contingents. Attached to the A.I.F. in 1916 he commanded the 12th Light Horse Regiment and later the 2nd and 3rd Light Horse Brigades. He fought at Romani, Magdhaba, Rafa, and Gaza, and in 1917 returned to South Africa. He died in 1942.

How the Digger Spent his Leisure Hours.

The case in the middle of the floor close by is filled with souvenirs that show how the Australian soldier employed his leisure hours throughout the war. The favourite and forbidden games of "Two-up" and "Crown and Anchor" are naturally to the fore; and it is no surprise to find improvised cricket bats and a bookmaker's plate. But many Diggers spent their time in making things with their hands. The tank and engine made from gun-metal with very simple tools are little masterpieces, and many thousands of stitches must have gone into the embroidered dress made in hospital by badly wounded men. Also displayed in this case are a number of ingeniously constructed metal articles made by men whose only tools were pliers, files, and hammers.

Relic Case.

The case in the centre of the gallery contains many relics of the Palestine campaign, including a Turkish sniper's shield, a Government branding iron featuring the Crescent and Star, two German telephones, a Bedouin powder-horn, a Turkish notice-board, and a cannon-ball from Napoleon's Syrian campaign of 1799. A battle-axe and other relics from Crusading days claim their place as souvenirs of the age-old Holy Land. The campaign against the Senussi in the Western Desert in 1916, when we first heard of the now familiar names of Mersa Matruh, Sidi Barrani, and Sollum, is represented by a spear head, a knife, and a set of hobbles from this fanatical sect. An interesting exhibit is the Martini rifle inscribed in Arabic, "Nothing can be accomplished unless God is willing".

The visitor now turns to a replica of a famous statue, the winning design for:

The Port Said Memorial. *C. Web Gilbert.*

This fine monument was erected to the memory of the Australians and New Zealanders who fought in the Palestine campaign.

The Palestine Campaign.

In the farthermost section of this gallery we find a series of delightful paintings by the eminent Australian artist, George Lambert, A.R.A.:

A Game Troop Horse; Ayun Kara; Moascar After Demobilisation; Sunrise Over Dead Sea; Barada Gorge; Starlight—Racer and Troop Horse; Broken Down Gharry Horse; Rafa from One Tree Hill; Sunrise, Semakh.

On the western wall:

The Nile, Ghezireh; Moascar Camp, from "Banjo" Paterson's Tent; "London Bridge", Ismailia; Sakkara; The Sultan's Pool, Jerusalem; Lake Timsah, Ismailia; Breakwater, Port Said; Near Mena; Remounts, Moascar.

Tel el Saba, Beersheba; Waler and Groom; Anzac Ridge, Gaza; H.Q., Desert Mounted Corps; The Wady el Arish; Magdhaba; Hod el Safaniah, Romani; Tel el Saba; El Arish; Mt Meredith, Romani; Arabs by the Sea; Khurbet Sihan.

Wady Hanein; Australian Troop Horse, Full Marching Order; The Jerusalem Hills; The Road to Jericho; Jerusalem; Ramleh; In the Judaean Hills; Chaytor's Tent, El Kantara; The Road to Aleppo; The Pimple, Ghoraniye; Jerusalem, from below the Mount of Olives; Ambulance Waggon; Front Line Sangar; Jebel Saba.

The Jordan; Arab Mare, Es Salt; Ford at Benat Yakub; Jordan Valley; The Half-Limber; Arab Huts, Jericho; Sunrise, Moascar; The Plain, Jericho; Greek Monastery of St George, Mount of Temptation; Auja Bridgehead, Jordan; Ghoraniye Bridgehead.

The Sea of Galilee; Semakh at Sunrise; Semakh, from Yarmuk Gorge; Tiberias; Barada Gorge; The Hill of the Good Samaritan, Talat ed Dumm; The Dead Sea; Jisr Benat Yakub (Bridge of the Daughters of Jacob); East of the Jordan.

Scale Model: West of the Jordan.

In the centre of the floor stands a plan model to indicate the operations covering the Battles of Megiddo (Armageddon) west of the Jordan. The cords show the lines of the opposing armies before issue was joined; the red represents the British, and the green the Turkish. Between 19th September and the end of that month, the whole area bounded by this model—and that beyond its scope as far as Damascus—had fallen into our hands.

On the eastern wall is a diorama:

Desert Patrol. *Sculpture, C. Web Gilbert. Landscape, Louis McCubbin.*

In the Sinai desert it was necessary to keep constant watch, not only for Turks but for Bedouin engaged in espionage. Here a light horse patrol, having sighted tracks in the sand, is preparing to investigate.

Next to the diorama hangs the portrait of:

Captain Sir Ross Smith, K.B.E., M.C., D.F.C., A.F.C.
W. B. McInnes.

This pilot's famous flight from England to Australia has tended to overshadow the sterling service he rendered in Palestine. After serving with the light horse in Gallipoli, he joined No. 1 Squadron, A.F.C. as an observer in 1916. Upon becoming a pilot he shot down 13 enemy machines, and the record of his individual exploits reveals a courage and skill of the highest order. He was killed in an aeroplane accident in 1922.

On the northern wall hang several oil paintings:

Ziza, 28th September, 1918.
H. Septimus Power, R.O.I., S.A.P.

At the end of Chaytor's successful thrust east of the Jordan the Turkish garrison of Maan was retiring towards Amman when on the morning of 28th September they were intercepted by two squadrons of the 5th Light Horse Regiment under Lieut.-Colonel D. C. Cameron. The surrounding hills were swarming with thousands of marauding Bedouin, and the Turks, although in a hopeless position, were unwilling to surrender their arms, since that might mean their annihilation by the Arabs. On his arrival with reinforcements General Ryrie permitted the Turks to keep their arms, and to stand guard with the Australians against the Bedouin until daylight, when, with the arrival of the New Zealand Mounted Rifle Brigade, it was safe to disarm the Turks and formally take them prisoner.

Major-General Sir Granville Ryrie, K.C.M.G., C.B., V.D.
Charles Wheeler, D.C.M.

General Ryrie, a great Australian bushman and parliamentarian, was a distinguished light horse commander. A South African veteran, he organised the 2nd Light Horse Brigade, which he took to Anzac and afterwards led in Sinai and Palestine. No leader in the Palestine campaign had a shrewder grasp of possibilities, both British and enemy; and because of this he went right through the campaign from the Canal—where, at the beginning, he led the light horse vanguard—to the Armistice without once making a serious mistake. He was Assistant Minister for Defence, 1919-22, and High Commissioner in London, 1927-32. He died in 1937.

The Last Dash on Damascus.
H. Septimus Power, R.O.I., S.A.P.

On the morning of 31st October, 1918, after the annihilation of the retreating Turkish Army in the Barada Gorge by the Australian Mounted Division, the 3rd Light Horse Brigade passed through the shambles and, with swords drawn, galloped through Damascus and cut the road to Homs.

Lieutenant-Colonel R. Williams, C.B.E., D.S.O.
H. Septimus Power, R.O.I., S.A.P.

When in 1915 No. 1 Squadron, A.F.C., was organised, Captain Williams, one of the first to secure a pilot's certificate at Point Cook, was given command of "C" Flight. He went with the squadron to Egypt in 1916 and for the remainder of the war served on the Palestine front. At the end of May, 1917, he was appointed to the command of No. 1 Squadron, and twelve months later took over the 40th Wing (Palestine Brigade), R.A.F. When in 1921 the R.A.A.F. was inaugurated as a separate service he was appointed to organise and command it. In 1942, with the rank of Air Marshal, he went to England to control the overseas headquarters of the R.A.A.F., and subsequently became R.A.A.F. representative at Washington. In 1946 he became Director-General of Civil Aviation in Australia.

Leaving the Palestine gallery the visitor passes into the Aeroplane Hall.

THE AEROPLANE HALL

UPON entering this great hall the visitor rounds off the story of Palestine by a glance at the McBey etchings in the southern alcove and the magnificent dioramas of Magdhaba and Semakh.

Group of Etchings. *James McBey.*

A Desert Oasis, Sinai; The Sinai Desert; The Wady um Mukhsheib at Sunset; Strange Signals in the Sinai Desert; The Midday Halt, Sinai; A Camel Patrol Setting Out from Serapeum at Dawn; Ras el Ain.

The dioramas are:

Magdhaba. *Sculpture, W. Leslie Bowles. Landscape, Louis McCubbin.*

The Camel Corps' part in this operation in December, 1916, has already been described; and now the charge of the 10th Light Horse Regiment, which carried the day, is re-created in graphic detail. As all the available supplies of water were in the hands of the enemy, our forces had to capture the wells or withdraw and relinquish the initiative. The light horse, however, saved the situation by galloping down the Turkish positions and winning the day.

Semakh. *Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.*

At Semakh on the southern shore of the Sea of Galilee the situation was somewhat different. On 25th September, 1918, the 4th Light Horse Brigade was ordered to attack the village which it proceeded to do in the approved light horse manner—riding up, dismounting, and then acting like infantry. The keystone of the enemy's defence was the new railway station, whence a withering fire raked the charging squadrons as they galloped towards their objective. Enemy gunners disputed entry to the building, but Australian machine-gunners cleared the windows, enabling their comrades to break into the building, and after desperate hand-to-hand fighting the enemy was overpowered.

The Will Dyson Drawings.

On the walls of the Aeroplane Hall hangs an excellent collection of drawings by the famous Australian artist, Will Dyson. These drawings were made among the battlefields and billets of the Western Front. It may here be said, in passing, that Will Dyson sensed the futility of war with a greater depth of feeling than any other official artist. A list of the titles of his works displayed here is given below.

Western wall, top row: Near Mametz; The Shack, Trones Wood; Traffic Control; The Dynamo, Hill 60; Tired, Wet and Disillusioned; A Labour Battalion Man Reflects; Wintry Days on the Somme; An Australian Field Artillery Brigade H.Q., near Nieuport; Australian Tunnellers near Nieuport; Writing to Catch the Home Mail; On the Somme—Coming Out.

Bottom row: Back at Mouquet Farm; Walking Wounded; Near Cosy Corner; "Dead Beat!"; The Tunnels, Hill ——; Coming Out, Hill 60; Looking for the Battalion; Coming Back From Passchendaele; First Bombardment of Hazebrouck; Traffic Control Post to Right of Pozières; The Battalion Arrives at its Waggon Lines after the Stunt; Reporting to the C.O. on Returning from the Forward Observation Post; Eternal Waiting; Bringing up the Stew, Westhoek Ridge; Resting after the Stunt; The Wild Colonial Boy—"Sooner Than Dwell in Slavery Bound Down by Iron Chains"; Vaulx Wood Waggon-Post; Going up to the Line near Vaulx; Exchanging "Furphies"; Delville Wood, Looking Towards Flers; German Prisoners Near Messines; Australian Main Dressing Station, Bapaume; "For W———"; Linemen at Work—Lahoussoye.

Left northern wall: Albert Cathedral; The Cook; Bathing in a Shell-hole.

Right northern wall: Home Comforts in the Tunnels—Hill 60; Compensation.

Eastern wall: With the Tunnellers near Nieuport; With the Guns at Laviéville; The Misery of Rest Camps; Battery Commander's Dugout, Hill 60; Preparing the Brazier; The Waggon-Loading Post, Vaulx; A "Funk-Hole" near Bullecourt; Watching the Barrage from Mont Kemmel; Reinforcements; Searching for German Booby Traps near Ligny-Thilloy; Welcome Back to the Somme; One of the Old Platoon; Wine of Victory—German Prisoners Captured at Ypres; Company Awaiting Relief near Ville-sur-Ancre.

Southern alcove: Jack and his Offsider; German Prisoners on Road Construction Work; The Siege Lamp, High Wood.

An Australian Prisoner-of-War. *Max Brüning.*

On the pier to the right is an etching by a German artist of an Australian soldier captured in the ill-fated attack near Fromelles on 19th-20th July, 1916. After the Armistice an Australian officer, who had been taken prisoner in this battle, happened to meet in Berlin one of the German intelligence officers who had interrogated a number of the prisoners. The German presented the Australian officer with this etching, explaining that the artist had been his batman.

Lancaster Heavy Bomber—"G for George".

Turning now to the aero exhibits, we come to the great Lancaster which dominates the centre of the hall. "G for George" belonged to No. 460 (R.A.A.F.) Squadron and was estimated to have flown 90 sorties (including strikes on Berlin, Munich, Hanover and other well-known German targets) and to have been shot-up at least 30 times during the 1939-45 War. Small yellow bombs painted on the nose of "G for George" represent raids by the bomber over Europe, but additional markings shown with the bombs are also of particular interest. Alongside each of the first 15 bombs is a sketch of the "Saint" insignia (made famous in fiction) and it is reported that these indicate the strikes made by the aircraft under the command of its first regular captain, Flt/Lt. J. Saint-Smith, D.F.M., who lost his life in operations in 1944. It is also reported that the red diagonal stripes and the blue V's appearing on other bombs indicate flights made by other regular captains. Awards earned by members of a squadron, other than Immediate Awards, were usually made after a tour of duty on operations (30 trips), and this is understood to be the significance of the coloured medal ribbons appearing after each thirtieth bomb—it being considered by members that "G for George" had thoroughly earned these honours.

Infantry Bridge from Messines.

Situated in front of the Lancaster, this light footbridge is one of a number specially constructed by the 10th Field Company for use in an attack during the Battle of Messines on 7th June, 1917.

Supermarine Spitfire Mark II.

Developed from the Supermarine S6 which won the Schneider Cup trophies and established a world speed record in 1931, this single-seater fighter, which belonged to the famous No. 452 Australian Spitfire Squadron, was flown by the late Squadron Leader K. W. Truscott, D.F.C. and Bar. Others who flew this particular aircraft were the late Wing Commander R. Bungey, D.F.C. and the late Squadron Leader R. Thorold Smith, D.F.C. No. 452 Squadron brought meteoric fame to Australia. For three consecutive months it topped the list of enemy aircraft brought down and, on the fourth, tied with two R.A.F. squadrons. Also numbered among its aces was the late Wing Commander "Paddy" Finucane, D.S.O., D.F.C. and Bar

A Balloon Basket

Between the Spitfire and the S.E.5 is an interesting exhibit—the basket of a British observation balloon shot down near Ypres in January, 1918.

The Scouting Experimental.

In the bay at the northern side of the hall stands a British single-seater, an S.E.5 of the type flown so successfully by Major J. T. B. McCudden, V.C., and also by No. 2 Australian Squadron.

Airmen's Uniforms.

In the left-hand showcases at the northern end of the hall is a collection showing the evolution of British airmen's uniforms from early patterns worn by the Royal Flying Corps to those affected by the Royal Air Force. On the extreme left of the case the uniform of a member of the ground staff of the German Flying Corps is shown. The three figures on the right represent a captain of the French Military Air Service, an Australian pilot who served in Sinai and Palestine, and an Australian pilot in the Sidcot flying suit, invented by F. Sidney Cotton, an Australian who served in the R.N.A.S. This suit became the standard equipment of the R.A.F.

Historic Flags and Aeroplane Propellers.

The large central bay in the northern wall is draped with flags, all of which were closely associated with Australia's fighting forces. The large Commonwealth Blue Ensign in the centre was

used in the ceremony of unveiling the Australian Memorial at Villers-Bretonneux in July, 1938. The Union Jack and White Ensign on the left are from the battle-cruiser *Australia*. On the northern walls are suspended German aeroplane and Zeppelin propellers from the war of 1914-18.

A Captured Russian Gun

At the back of the huge Lancaster stands an anti-aircraft gun, captured from the Russians by the Germans, who lost it to the French (1914-18 War).

Aerial Bombs.

Displayed in showcases and on the platform is a series of aerial bombs, varying widely in size and type. All but a few are sectioned to show their fuzes and explosive content.

A Pfalz Scout.

Returning to the 'planes, we come to a Pfalz, brought down in October 1918 by Australian pilots flying Sopwith Camels. After the German pilot had exhausted his ammunition, he was shepherded by the two Australian machines to one of their own aerodromes and forced to land upon it.

German V.1. Flying Bomb.

Known by a variety of names including Flying Bomb, Pilotless Aircraft, Crewless Aeroplane, Aerial Torpedo and, more popularly, "Doodle Bug", the V.1. was primarily designed to detonate on contact. It was first launched against England on 13th June, 1944, but by destroying one hundred or more launching sites, Allied bombing operations delayed for many months the beginning of this type of offensive, and it is estimated that, as a result, the actual attack was on less than a quarter of the scale originally planned.

From huge catapult-like ramps, over 9000 flying bombs were launched against Britain, approximately 8500 people being killed and over 25,000 injured, whilst during the first 3½ months alone somewhere near 25,000 houses were destroyed and over 1,000,000 damaged. Anti-aircraft batteries and Allied aircraft brought down 33% of the bombs in the first week, but the best record occurred on 28th August, 1944, when, from a total of 101 flying bombs launched, only four got through, the remaining 97 being intercepted and brought down.

An Example of German Thoroughness.

Between the Pfalz and the V.1. stands a remarkable monument to German ingenuity—an observation post built in the form of a tree which was substituted for an existing tree under cover of darkness.

Against a column opposite the main windows is a bronze:

Fighter Pilot. *R. Ewers.*

Engines, Lights, and Technical Exhibits.

Among the exhibits displayed about the hall are a number of German and British aero engines; a powerful searchlight reflector, two German sound locators, and a large electric lamp from an enemy aerodrome at Flavion in Belgium.

German Messerschmitt—M.E.262.

The M.E.262, situated between "G for George" and the V.1. Flying Bomb, is of particular interest. In November, 1944, four German squadrons were equipped with these aircraft—the first jet fighters to be used in battle. The M.E.262 had a margin of speed of more than 120 m.p.h. over the most up-to-date fighters possessed by the Allies at that time.

We now turn to the four remaining dioramas which vividly depict episodes in the campaigns in France and Belgium.

Pozières. *Sculpture, Frank Lynch. Landscape, Louis McCubbin.*

This diorama is situated next to the Semakh model to the right of the entrance to the Medical Gallery. In the summer of 1916 the Australians captured the crest of the Somme-Ancre ridge beyond Pozières. The terrific bombardments laid down by both sides in this fighting pulverised the countryside, obliterating trenches and burying the troops in the débris. In the diorama the sculptor has shown the remnant of an Australian Lewis gun crew upon the crest of the ridge, bloody but unbowed, as it awaits the German counter-stroke.

Gueudecourt. *Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.*

Recrossing the entrance to the Medical Gallery, the visitor stands before a diorama entitled "Gueudecourt". The scene is near a sunken road, "Fritz's Folly", mainly held by the Germans,

and taken and lost in some of the most difficult fighting of the war. It illustrates the appalling conditions in which both sides lived and fought on the Somme during the dreadful winter of 1916-17. The constant bombardments of the summer and autumn had pulverised the soil, and the abnormal rainfalls which ushered in the winter reduced it to mud, almost impassable by man or beast until duckboard tracks were eventually laid. The scene in this trench is typical. It shows a man carrying a duckboard to floor the trench, the arrival of rations, a man taking precautions against trench feet, a Lewis gun post, sentries standing-to, and a derelict tank bogged in the mud. The whole diorama re-creates the general air of exhaustion and depression that permeated life in this environment.

Bullecourt. *Sculpture, W. Leslie Bowles. Landscape, Louis McCubbin.*

On 11th April, 1917, the 4th Australian Division attacked the Hindenburg Line near the village of Bullecourt. The tanks that were to have broken a way through the wire failed badly, and the infantry, with great gallantry but no support, flung themselves against the uncut wire, which many actually succeeded in crossing. As neither reinforcements nor munitions could be brought to them, the remnants had to withstand fierce counter-attacks, until finally obliged to fight their way back through the enemy to No-Man's Land, across which they straggled under a withering fire.

Ypres. *Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin.*

This diorama shows the method evolved for attacking German "pillboxes", concrete strong-posts fortified with machine-guns. This reproduction depicts a scene in the swamp of Nonne Bosschen (Nun's Wood), east of Ypres, on 20th September, 1917. Rifle-grenadiers and Lewis gunners attack the position from the front, while bayonet men and bombers envelop it from the flanks.

We return to the relic cases.

Relic Cases.

Beginning with the case on the far right, we find that it contains a number of mementoes of the war in the air: small bombs, German and British; safety belts used by German aviators; tiny

darts of particular interest, for they were the first offensive weapons to be dropped from the air and form a striking contrast to the 2000-lb. high-explosive bomb that was dropped towards the end of the war; speaking tubes; British and German aero compasses, early types of incendiary bombs, and a British camera-gun used for training air-gunners.

In the next relic case are two machine-guns from German 'planes that were shot down, German altimeters, an anometer, a bomb-sight, turn-and-bank indicators, a course setter, and a sound detector.

The third case contains exchanged cigarettes and photographs, reminders of the sportsmanship that existed between friend and foe in the air war of 1914-18. The fleece-lined boots shown here were worn by the pilot of a German Albatros scout shot down on 17th December, 1917. Here, too, are to be found a tail skid, souvenir of one of Captain Cobby's victories; the compass of Ross Smith's Vickers-Vimy, and the mail-bag in which he brought the first air mail to Australia in 1919.

The fourth case contains some of the most interesting items in the collection, relics of Germany's ace, Captain Manfred von Richthofen, who was killed over the Somme Valley on 21st April, 1918, by an Australian machine-gunner. The relics in this case include one of Richthofen's boots, with a bullet-hole in it, his compass, the control column of his machine, and the sights of a machine-gun which was trained upon him when he was killed. Also in this case is a Parabellum machine-gun and various souvenirs of Zeppelins that were brought down over England.

In the last case on this side of the entrance to the Medical Gallery is an Australian flag improvised from paper by Belgians in Charleroi when Australians entered the town after the Armistice. The other exhibits are unit relics of the A.I.F., including a telephone used by the 22nd Battalion in France, the 37th Battalion sergeant-drummer's staff, armbands and patches worn by infantry specialists in the Passchendaele fighting, and the bugle of "C" Company, 13th Battalion.

In the cases in front of the Gueudecourt diorama, and extending to the Nonne Bosschen, are relics which possess interesting associations for particular Australian units, and a number which recall prominent members of the forces.

In the first case is a typewriter which followed the fortunes of the 51st Battalion in Egypt, France, and Flanders. The evolution of the A.I.F. badge is also set out in a highly interesting

manner. The case contains one of the tins in which were packed the gifts sent for Christmas, 1914, in the name of Princess Mary, to every member of the Empire forces. The armband shown was worn by a French *liaison* officer.

Passing to the next case we see the tunic which Lieut.-Colonel Rosenthal was wearing when he was peppered by shrapnel at Anzac. The little paper flags, representing various Australian units, were used by General Monash to plot their positions on his master map. There is also a number of relics associated with Australian Victoria Cross winners, and the map used by General Chaytor during the Beersheba operations.

In the third small case is a tunic worn by Major Heane of the 4th Battalion at Lone Pine. The fur boots were worn by Sergeant Pearse, an Australian V.C., who was killed at Archangel in 1919—another indication that there were few theatres of war in which Australia was not represented. Other relics connected with famous members of the A.I.F. include the watch and whistle used by Major (now Sir Iven) Mackay at the launching of the attack at Lone Pine; the life-belt worn by General Legge in the troopship *Southland*; and the boots worn by Lieut.-Colonel "Pompey" Elliott when he was wounded in the foot at Anzac.

The fourth case contains relics of a similar character. In it are General Birdwood's tunic and his walking stick and further mementoes of Australian V.C. winners; Dr Bean's typewriter, with which he kept Australia informed of the work of the A.I.F.; the tunic worn by Lieut.-Colonel R. L. Leane when he was wounded by a shell fragment at Pozières; and an identity disc worn by a soldier who was destined to become Prime Minister of the Commonwealth—S. M. Bruce.

In the fifth and last case an interesting exhibit is the artificial limb of the only man with such a disability accepted for service overseas with the A.I.F. Other relics remind the visitor of the prisoners-of-war. Here, too, is the pen with which Senator Pearce, on behalf of Australia, signed the Peace Treaty with Austria at St Germain.

Field Periscope.

We now turn to inspect the large field periscope that stands directly in front of the Vickers-Vimy. Fully extended, this instrument unfolds to a height of 70 feet.

THE MEDICAL GALLERY

As the visitor enters this gallery from the Aeroplane Hall he will notice a collection of pencil drawings by George Lambert.

Collection of Pencil Drawings. *George Lambert, A.R.A.*

On the western wall, top row: An Australian Trooper; Charger and Groom; Officer of the Australian Light Horse; Lighthorseman Mounted; Mrs Alice Chisholm, Superintendent, Soldiers' Canteen, El Kantara; An Australian Lighthorseman; The Padre; A New Zealand Mounted Rifleman; Major A. B. ("The Banjo") Paterson.

Bottom row: Lieut.-General Sir Harry Chauvel; Major-General E. W. C. Chaytor; Major-General H. W. Hodgson; Brig.-General C. F. Cox; Brig.-General G. de L. Ryrie; Brig.-General L. C. Wilson; Brig.-General W. Grant; Lieut.-Colonel G. M. M. Onslow; Captain H. V. H. Throssell, V.C.

Eastern wall, top row: A Palestinian Farmer; The Manager, National Hotel, Cairo; Officers' Mess, 7th Light Horse Regiment, Nalin; An Australian Nursing Sister; Turkish Officer, Prisoner-of-War Camp, Ghezireh; The Citadel, Aleppo; Ismailia Gardens; Outside A.I.F. Headquarters, Cairo; Sudanese Wallad; Major Zeki Bey, C.O., 1/57th Turkish Regiment, Gallipoli, 1915.

Bottom row: Mahomed Ahmed, Barman at the National Hotel, Cairo; Lota, Richon; Arab Attendant, Magdhaba; The Camelier's Mount; A Native Belle, Palestine; The Rough Rider; Koloniah; A "Gyppo" Type; Patient in No. 14 A.G.H.; Turkish Prisoners Repairing Boots, Ghezireh.

Model of the Mohne Dam.

One of the incidents which captured the imagination of all watching the Ruhr Valley campaign in 1943 was the precision low level bombing attack projected by a small force of Lancasters against four dams in the Upper Ruhr and Weser Valleys, Germany.

During this attack, entrusted to No. 617 Squadron R.A.F., a new formation specially created for the task, the Mohne and the Eder Dams were breached, causing widespread destruction.

Thirteen Australians, four of whom were captains of aircraft, participated in the raid.

Autographed Flags.

This collection of flags, signed by various personalities of the war and post-war years, was used for the purpose of raising money for patriotic funds.

Button Day Souvenirs.

The visitor turns next into the hospital alcove, passing to the right of the large plan model in the centre of the room. On the walls of this alcove are collections of "buttons" sold on patriotic days during the war of 1914-18.

No. 3 A.G.H.

The model of No. 3 Australian General Hospital at Abbeville, France, was constructed by German prisoners. This 1500-bed hospital dealt with over 28,000 sick and wounded men in the two years during which it was stationed in France.

Colonel A. G. Butler, D.S.O., V.D.

Sir John Longstaff, R.P.S., R.B.C.

Colonel Graham Butler, as the medical officer of the 9th Battalion, was the first R.M.O. to land in Gallipoli, and his conspicuous gallantry at the Landing won him the D.S.O. His career throughout was marked by outstanding devotion to his tasks and to all who depended on him. Early in 1916 he was appointed to the medical staff of the I Anzac Corps, and in the 1916-17 winter on the Somme, he went up and lived among the infantry in the freezing mud and slime of the trenches in order to study the problem of trench feet. In 1917 he commanded the 3rd Field Ambulance and early in 1918 took charge of the No. 3 Australian General Hospital at Abbeville. After the war he edited the *Official History of the Australian Army Medical Services in 1914-18.* Colonel Butler died in February, 1949.

The animals in the right-hand cases have interesting histories.

A Company Mascot.

"Driver", the Sydney Silky terrier in the second case, was a pet of the 7th Field Company. He was taken overseas as a puppy of six weeks and "served" with the unit in Egypt and France. In spite of the difficulties besetting the re-entry of the dog into the Commonwealth upon the company's return after the Armistice, the resourcefulness of the Digger managed to get the little

fellow smuggled ashore at Melbourne, whence he was railed to his master, who had proceeded to Sydney in the troopship.

The General's Charger.

"Sandy", General Bridges' charger, was the only one of a hundred and sixty thousand horses which left Australia to return to his native land.

Turning into the centre of the gallery we face another remarkable bronze:

Stretcher-Bearers. *C. Web Gilbert.*

This beautifully sculptured group depicts a familiar scene in the midst of a battle on any of the fields of the Western Front. It represents two German prisoners lifting a stretcher, upon which lies a wounded Australian. The unconscious patient's box respirator rests upon his chest, and his military greatcoat, flung carelessly across his legs, trails over the stretcher.

A Pharmacy Coach.

Leaving the bronze we turn to the cases against the eastern wall. The first is a model of a pharmacy coach of a hospital train. To a wounded soldier the cleanliness and comfort of such a train often brought the first chance of psychological recovery.

"Cocky".

Another aid towards recovery, of a very different kind, appears in the next case. This cockatoo, an excellent talker, became a great friend of convalescent soldiers in a Melbourne hospital.

The Shellal Mosaic.

Passing around the model into the eastern bay of this room, the visitor comes to an early Christian relic of major importance. This magnificent mosaic pavement was discovered by the Australian forces near Shellal on 17th April, 1917, during the Second Battle of Gaza. It had been uncovered by the Turks when constructing a machine-gun post, and in the process a large portion of the mosaic floor had unfortunately been destroyed. The mosaic was removed by Australian and New Zealand volunteers with considerable skill under most difficult conditions.

It was found to be all that remained of a sixth century Byzantine church. The inscription at the top may be restored to read as follows:

> "This church was decorated with rich mosaics by our most holy Bishop and the most pious George, priest and sacristan, in the year 622 according to the era of Gaza."

Roman Gaza dates from about 61 B.C., and so the mosaic may be assigned to A.D. 561-2. It is therefore nearly fourteen hundred years old. The central motif of the design is the vine which grows from a chalice, its tendrils forming medallions each of which contains an emblem. About half of these medallions and much of the conventional border surrounding the whole are preserved.

The mosaic, which is brilliantly displayed, is one of the few important antique originals to be found in Australian museums.

Also on show in this bay is the base of one of the interior columns of the church, its only surviving architectural remnant.

Tributes From Greece–
Corinthian Urn, Sixth Century B.C.

In July, 1946, this urn, filled with earth from the graves of Australian soldiers in Athens, was presented to Australia by representatives of Greece. Never previously had Greece made a symbolical gift of her soil to another country, as this had always been regarded as a token of capitulation.

Replica of Athens Memorial.

On display to the right of the Corinthian Urn, this replica was presented to the Commonwealth by the Greek-Australia League. The Athens Memorial, in Pentelic marble, was erected in honour of the British, Australian and New Zealand troops who fell during the campaign in Greece in 1941, and during the subsequent guerrilla fighting. The design of the Memorial is a triangular monolith about 20 feet high surmounted by a helmeted figure of the goddess Minerva with shield. Crouched immediately in front of the base of the monolith is a conventionalised lion. The terraced base, which descends forward by three flat steps, is about thirty-five feet long, about thirty feet front to rear, and about two feet in height. It is free from ornamentation and very simple and pleasing in design. The Memorial was officially unveiled in Athens on 25th April (Anzac Day), 1952.

Antiquities from Syria.

On the walls and piers in the neighbourhood of the Shellal Mosaic are other antiquities acquired by Australians in the Eastern theatre of war. There are three fragments of mosaic pavements from Homs in Syria, found in 1918. One, showing the cross of Constantine, dates from the fourth century A.D.; the other two, decorated with geometrical patterns, belong to the sixth.

Also from Homs is the marble stele, or grave stone, of a Christian of the 5th century A.D., which bears an inscription in Greek characters reading "St Stephen have mercy on thy servant Theosebes."

Greek Inscription.

This plaster cast is of an inscription which appears on a slab of Pentelic marble erected at the Dardanelles about 400 B.C., in memory of the Athenians who lost their lives fighting in Gallipoli. The original memorial is exhibited in the National Museum, Athens, and the cast was presented to the people of Australia as it was thought that the inscription might well have been written of the Anzacs who were killed in the same locality more than 2,000 years afterwards.

Bust of Palmyrene Lady.

On the pier to the right of the mosaic is the bust of a lady of Palmyra, probably from a tower tomb. It is a magnificent specimen of the developed art of the Palmyrene school in the second half of the third century A.D. and one of the most important pieces of ancient sculpture in Australia. The Syriac inscription beside the head tells us that it is the bust of Hagar, who, to judge from the richness of her attire, was a person of considerable importance. Notice her elaborate jewellery and the distaff and spindle in her hand.

The story behind its acquisition is worth telling. Two Australian airmen were forced down in Syria and saved through the hospitality of an Arab sheikh. As a reward, since a gift of money was out of the question, Sir Harry Chauvel presented the sheikh with a gold watch, and, in return, was given this piece, together with a tablet, which once adorned a Turkish recruiting office, and is now exhibited on the southern wall.

We now turn to the plan model of the Flanders battlefields.

Plan Model of Flanders Battlefields.

This comprehensive plan model shows the area in Flanders over which the Australians struggled for Fromelles in 1916, and for the Messines and Passchendaele Ridges in 1917.

The first phase of the operations is shown at the south end of the model where the white cord indicates the front line as it

way along the model. The red and white lines show the trenches garrisoned by I Anzac Corps. In this sector our troops spent the bitter winter of 1916-17, under conditions so graphically portrayed in the Gueudecourt diorama.

The third period opened on 23rd February, 1917, when the Germans began their withdrawal to the strongly-prepared Hindenburg Line, shown by the red cord at the end of the model. On 11th April the 4th Australian Division made its gallant but hopeless attack on this line at Bullecourt. The dark blue cord shows the position whence they attacked and to which they were obliged to return. On 3rd May the 2nd Division attacked from this point, breaching the Hindenburg defences, after which the 1st and 5th were drawn into the battle, and the light blue cord encloses the area gained by them. The green cord shows the British line subsequent to the battle. This line was retained until the German offensive of March, 1918.

We now turn to the paintings in this gallery. On the western wall is a portrait of:

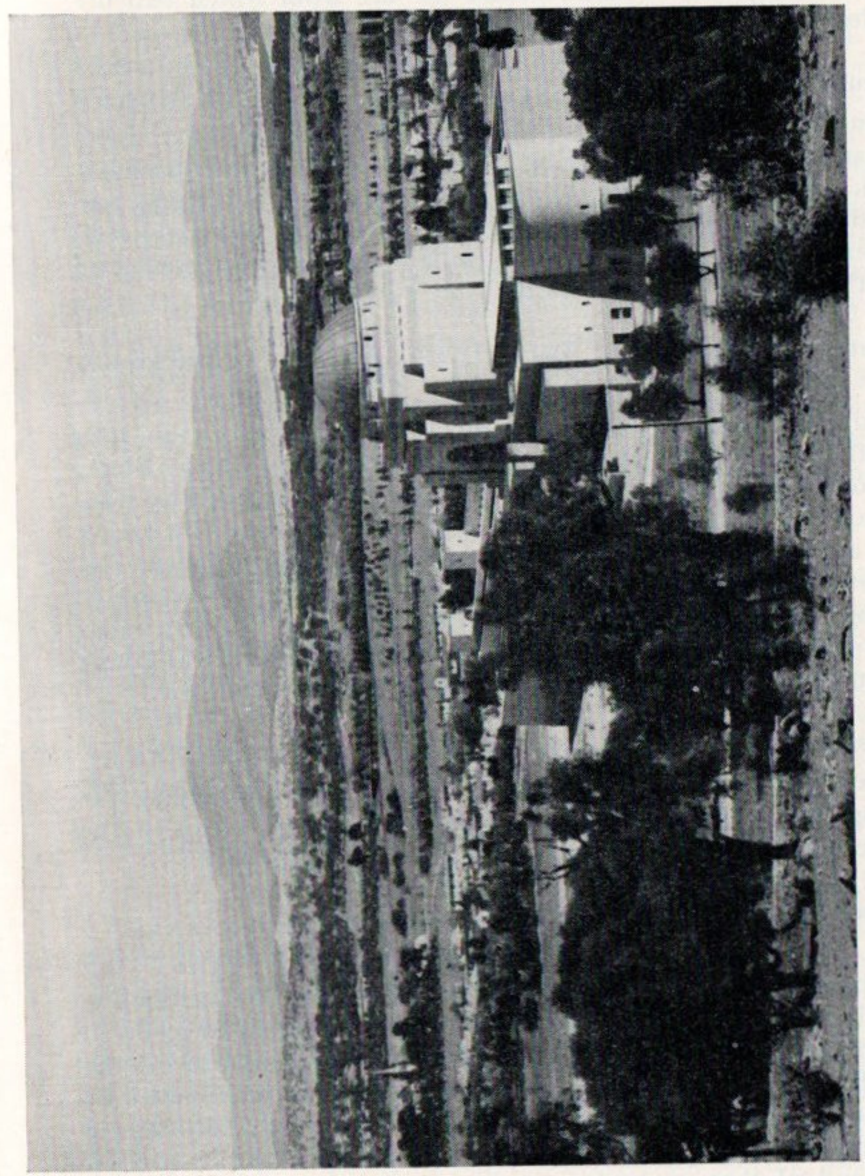
Captain A. H. Cobby, D.S.O., D.F.C. *W. B. McInnes.*

One of the most daring spirits in the Australian Flying Corps, Captain Cobby brought down 29 enemy machines and was decorated on four occasions. He joined the R.A.A.F. on its formation and retired in 1936 with the rank of wing commander in order to take over the highly important post of Controller of Operations on the Civil Aviation Board. On the outbreak of war in 1939 he was recalled to the air force to become Director of Recruiting, R.A.A.F., and in 1944, with the rank of Air Commodore, was appointed Air Officer Commanding 1st Tactical Air Force. In 1947 he became Regional Director of Civil Aviation, N.S.W.

On the northern wall hang:

Fromelles, 19th July, 1916. *Charles Wheeler, D.C.M.*

On 19th July, 1916, the 5th Australian Division made an attack against the German line before Fromelles with the object of preventing German forces in the region from reinforcing their armies on the Somme. The Germans were prepared and the attack, though gallantly sustained, was a costly failure. In this panoramic picture the first waves are shown crossing No-



The War Memorial from Mt Ainslie

The Church of St. John the Baptist can be seen at left of the picture.

Man's Land in the face of a withering fire; at the extreme right lies the Sugar-loaf Salient, before the fire from which two brigades were practically annihilated.

Lieutenant R. V. Moon, V.C. *W. B. McInnes.*

In the fighting around Bullecourt on 12th May, 1917, Lieutenant Moon led a bombing raid along the German trenches, and, though wounded three times, succeeded in taking and holding a trench in which no fewer than 186 Germans were taken from the dugouts. For his gallant and effective leadership on this occasion he was awarded the Victoria Cross.

Death of Major Percy Black, D.S.O., D.C.M., at Bullecourt, 11th April, 1917. *Charles Wheeler, D.C.M.*

In the attack at Bullecourt on 11th April, 1917, the 16th Battalion (Western Australia) was led by Major Percy Black, an old prospector, known from Yilgarn to the Murchison, who, as corporal, twice wounded, had kept his machine-gun in action for a week at the Landing—a man who had never failed, and whom some fine judges were wont to cite for the distinction of being "the bravest in the A.I.F." After capturing the first objective and reaching the wire of the support line, Black was giving his runner a message when he fell, shot through the head.

Sausage Valley, Pozières, Summer 1916. *Frank Crozier.*

Sausage Valley was one of the busiest arteries supplying the troops at Pozières. The picture shows a typical scene in the valley during the operations of July and August, 1916.

General Sir H. V. Cox, G.C.B., K.C.M.G., C.S.I.
H. Septimus Power, R.O.I., S.A.P.

Major-General Cox, a firm, sardonic, but understanding Anglo-Indian, commanded the 29th Indian Infantry Brigade in Egypt and Gallipoli in 1915. During the reorganisation of the A.I.F. after the Gallipoli campaign, he was recommended by General Birdwood for the command of the newly formed 4th Australian Division, which he took to France in June 1916. At the end of that year, after serving at Pozières and Flers with the division, he left the A.I.F. to take up the position of Military Secretary at the India Office. General Cox died in 1923.

Bringing up the Guns, Ypres, 1917.
H. Septimus Power, R.O.I., S.A.P.

This fine action picture gives an excellent impression of the difficulties the artillery had to face when hauling their guns into position through the shell-churned mud of the Western Front.

Captain W. R. Gilchrist, M.C. *Florence Rodway.*

Captain Gilchrist, enlisting as a sapper, served at Anzac, and after the Evacuation received his commission. On 3rd May, 1917, he laid the tapes for the 6th Infantry Brigade's attack at Bullecourt. In the desperate fighting which followed, he led several bombing attacks on the brigade's right flank and for half-an-hour and more he could be seen, bareheaded, tunic-less, in grey woollen cardigan, his curly hair ruffled with exertion, continually climbing out of the trench to bomb the Germans. But at some stage—no one could say when—the grey cardigan and curly head were missed, and they were never seen or heard of again.

The Barrage, Pozières, July, 1916. *Frank Crozier.*

The hurricane bombardments that ushered in the grim fight for Pozières have already been mentioned in the description of the diorama illustrating an incident of the battle for the heights. We now see an impression of the shell-torn field during a German barrage, by an artist who served as a runner during the Pozières operations.

Major-General Sir Nevill Smyth, V.C., K.C.B.
George Coates, R.O.I.

Major-General Sir Nevill Smyth was an officer of the British regular army with wide experience in India and Egypt. He won the V.C. in the Sudan in 1898 when his determination and courage saved a number of men from an Arab who had run amok. He was brought to Anzac in May 1915 to command the 1st Aust. Infantry Brigade, and remained with it until in France in December 1916 he was given charge of the 2nd Australian Division. In the spring of 1918 he returned to the British Army to command the 58th (London) Division. After the war he settled in Australia where he died in 1941.

On the western wall hangs a painting:

The Drover. *George Benson.*

This picture portrays a member of the lone regiment of light horse to serve in France, shepherding a batch of German prisoners to the "cage" for all the world as if they were sheep on one of the stock routes at home.

Attention may now be directed to the first of three dioramas on this wall:

The 18-Pounder Battery. *Sculpture, W. Wallace Anderson.*
Landscape, Louis McCubbin.

This diorama shows a 6-gun battery in the Ypres Salient near Zonnebeke, during the battle for Passchendaele in October, 1917. There is not a trace of vegetation anywhere and nothing remains but a vast sea of mud. The only objects discernible in the landscape are the camouflaged guns, staggered out of line, and the battery headquarters in the abandoned remains of a Flemish farmhouse.

A small bronze introduces us to the centre of the gallery:

Prisoners of War. *C. Web Gilbert.*

This piece of sculpture depicts three Germans taken prisoner on the Western Front.

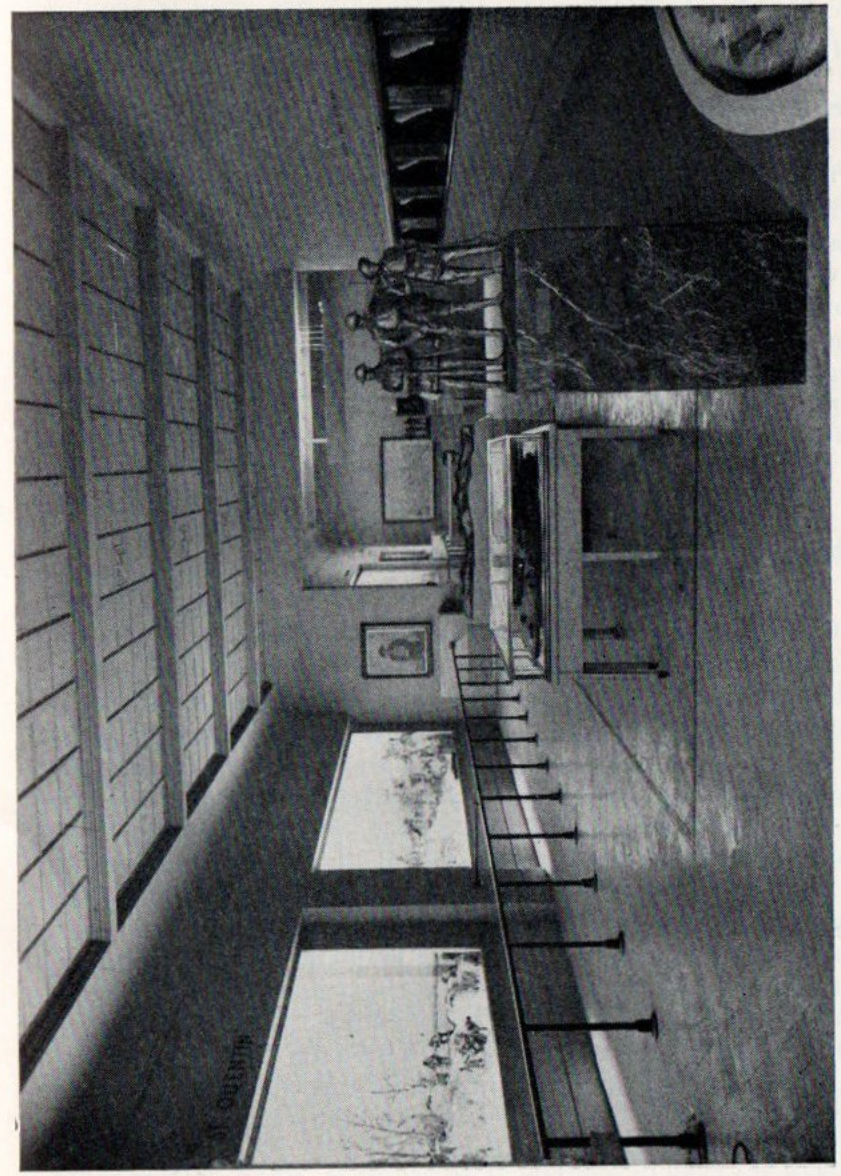
In the northern angle of the second diorama hang two portraits:

Lieutenant J. C. Ewen, M.C., D.C.M., M.M.
Lawson Balfour.

Lieutenant Ewen, an artilleryman, won his three decorations in Picardy, the Military Medal at Pozières in August, 1916, the Distinguished Conduct Medal in the Bullecourt sector in April, 1917, and the Military Cross near Herleville in August, 1918. He was wounded on 3rd October, 1918, during the attack on the Beaurevoir Line.

A Digger. *Charles Wheeler, D.C.M.*

As must be expected in a volunteer citizen army, the types of men who fought with the A.I.F. were most diverse, and it will be agreed that they formed a representative cross-section of Australian manhood. Whether the subject of this portrait is



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to be regarded as a person or as a type, there is no mistaking the fact that both humour and courage animate his features.

Continuing with the dioramas we turn to:

Dernancourt. *Sculpture, W. Leslie Bowles. Landscape, Louis McCubbin.*

When the German offensive of March, 1918 had been checked before Amiens, the enemy, with four divisions, on 5th April, made a strenuous effort to smash a way through at Dernancourt. Involving as it did an initial retirement against enormous odds up the face of an open hillside by the 4th Division, and a subsequent counter-attack down the crest of this slope, it resulted in heavy Australian casualties. These losses must be held worth while, for thereafter on this sector there was peace profound until the Australians began to raid. The diorama shows a phase of the attack when the Germans were attempting to advance *en masse* in the face of deadly Lewis gun and rifle-grenade fire.

The Storming of Mont St Quentin.

Sculpture, C. Web Gilbert. Landscape, Louis McCubbin.

On 29th August, 1918, the Germans fell back to the line of the Somme west and south of Péronne, closely followed by the 5th and 2nd Divisions. Here the right and centre of the Australian Corps were brought to a standstill, first by the destruction of the bridges across the marshy southward stretch of the river; second, by the immense tactical strength of the right-angled bend of the river in the vicinity of Péronne. Successful action by the 3rd Division on 30th August north of the Somme, however, led to enemy retirement on to Mont St Quentin and Péronne. That night the river was crossed at Feuilleres by the 2nd Division, which, in three days of furious and brilliant fighting against the Prussian Guard, completely carried the height of Mont St Quentin at the angle of the river commanding Péronne, while that town was captured by the 5th Division on September 1st-4th by fierce hand-to-hand fighting. This turned the flank of the Somme line. The diorama shows the 6th Brigade about to resume the attack from Elsa Trench.

Plan Model—Péronne and Mont St Quentin.

In the centre of this gallery is a model of the ground which the Australians had to traverse in their attacks on Mont St Quentin and Péronne. The dark blue and the pink cords show the lines on 29th and 30th August, 1918, before the attack; the light blue cord indicates the situation on the 31st, after the 5th Brigade's assault; the red cord reveals the position of the Australian line on 1st September, when the 6th Brigade had captured the summit, and the 5th Division was fighting for Péronne; the black cord traces the line at the close of the fighting on 2nd September, when the 7th Brigade had consolidated our hold on this important height.

Relic Cases.

The plan model is flanked by two small relic cases, the first of which is devoted chiefly to relics from Fleurbaix and Pozières. These include steel helmets of Australians killed in those engagements, and a random shovelful of the miscellaneous rubble to which shelling had reduced the hamlet of Pozières. There is, too, a lampshade from a German underground system of dugouts lit and heated by electricity—luxuries that were unknown to our men.

In the second relic case there is a stake of the type used to mark the whereabouts of underground cable; a wooden cross that was set up on the field to mark the grave of an Australian, and a tray containing remnants of the Windmill at Pozières.

Ranged along the eastern wall is a remarkably fine series of small dioramas representing the successive stages in:

The Evacuation of the Wounded on the Western Front.

Sculpture, W. Wallace Anderson. Landscape, Louis McCubbin. Models, G. F. Nicholson.

This series pays a tribute to the work of the A.A.M.C. and to the regimental stretcher-bearers who rescued the wounded from No-Man's Land. Although these dioramas illustrate the arrangements made for and carried out in the Battle of Messines, in June, 1917, they more or less follow the methods used in all other battles. These, of course, were adapted to meet the development of each battle and to suit the type of terrain over which it was to be fought.

In the Thick of the Fight.

The stretcher-bearers are shown collecting the wounded infantry from the field over which the attacking waves have just passed.

The picture flanking it to the right shows bearers rendering first-aid before the wounded man is placed on the stretcher.

A Regimental Aid Post.

The second model depicts walking wounded and stretcher cases arriving at an R.A.P. in a support trench. Some are brought in by "co-opted" German prisoners who bear the stretchers at their characteristic shoulder-high carry.

In the panel to the right the artist has illustrated a number of gassed cases, with bandaged eyes, making their way back to an aid post.

Where the Walking Wounded and Stretcher Cases Part Company.

Stretcher cases taken from the R.A.P. are loaded on to the light tramway at this point, and pushed to the advanced dressing station for further treatment, while the walking wounded make their own way back.

In the picture on the right, wounded and stretcher-bearers receive nourishment and a hot drink.

The Walking Wounded Dressing Station.

Men who are able to walk find their way to the W.W.D.S. For this fight it was situated in the "Catacombs" tunnelled out of Hill 63. After attention the men board a G.S. waggon, or any other passing empty vehicle, and are taken back to a divisional collecting post. The stretcher cases do not halt here, but continue their course to the advanced dressing station.

The painting on the right shows an emergency case receiving surgical attention.

Motor Transport Begins.

This scene at "Charing Cross" Advanced Dressing Station shows bearers taking patients to the bomb-proof hut for attention, while those who have had their injuries dressed are being loaded on to motor ambulances for conveyance to the main dressing station.

The painting on the right represents a scene at the A.D.S.

Army Takes Over.

This small diorama is a representation of the Main Dressing Station at Pont d'Achelles, where divisional responsibility ends and Army takes control. Here, for the first time, some of the worst cases are able to rest and recover a little before being sent on to the casualty clearing station. Most of the less serious cases, however, are sent on as soon as possible by motor ambulance.

Two ambulances are shown driving through a ruined town in the painting on the right.

Nurses' First Contact with Wounded—the Casualty Clearing Station.

At the C.C.S. urgent operations are carried out and patients may receive hospital treatment as opposed to first-aid. The equipment includes operating theatres and a mobile laboratory. Slightly wounded cases remain here, and, on recovery, return to their units.

In the painting, patients are being cleared by ambulance barges to a base hospital.

An Australian General Hospital in France.

This is a model of No. 2 Australian General Hospital at Wimereux overlooking Boulogne. Here patients who required further treatment remained until their condition improved sufficiently to permit them to make the Channel crossing to England, while those who recovered would be sent to convalescent and rest camps in the vicinity.

In the painting an ambulance train conveys wounded from a C.C.S. at the front to the base, where they are then taken by a convoy of motor ambulances to the general hospital.

Embarkation for "Blighty".

This diorama depicts the wounded and sick being embarked for England at Boulogne. The ship shown is a model of the *Warilda*, an Australian hospital ship that was sunk in the Channel on 3rd August, 1918, while acting as an ambulance transport. (*See also ships' models in the basement.*)

"Zero Hour". *W. Leslie Bowles.*

This bronze depicts three typical Diggers equipped and waiting for the word to "hop over". The sculptor has succeeded in capturing the reckless devil-may-care spirit that permeated the Australian fighting man and made him a foe to be reckoned with.

Plan Model—German Offensive and British Counter-Stroke, 1918.

Passing on one turns to the plan model of the area from Amiens to St Quentin. It covers the operations on the Somme in the spring and summer of 1918 over country which runs parallel to and includes some of the ground that figured in the Australian fighting of 1916-17. The red cord shows the line along which the enemy's March offensive was checked and held. A glance at the model will show how vitally important the possession of the heights of Villers-Bretonneux was to the defence of Amiens. In the final onslaught of their offensive the Germans seized the town and the surrounding high ground on 24th April, but two Australian brigades recaptured the territory the same night in a brilliantly conceived and executed counter-stroke. By the end of July the Australians had advanced the front to the area bounded by the blue cord.

In phase B, the great expanse of territory captured in one day, 8th August, is shown by the distance between the blue and the brown cords. Similarly, the extent of country between the brown and yellow cords shows how great were the gains achieved from the 9th to the 29th of that month. The Australian left flank was thrown across the Somme and our advance thence continued astride the river.

Phase D covers the attack on Péronne and Mont St Quentin on 31st August and 4th September. The model clearly illustrates how essential it was to seize these vital strategic points. The area captured lies between the yellow and the green cords. The red cord marks the territory gained when the Germans fell back to the outer defences of the Hindenburg Line. On 18th September the A.I.F. attacked those defences between Hargicourt and Maissemy and the blue cord shows the extent of the advance.

Finally, even the main Hindenburg Line, the last and strongest of the German positions on the Western Front, was forced to yield; and by 2nd October the Australian Corps was holding a line traced by the yellow cord between Gouy and Joncourt. The green cord shows the farthest penetration in the offensive by the Australian infantry. Between 3rd and 5th October the 2nd Australian Division captured the Beaurevoir Line and the village defences of Montbrehain, and that day the II American Corps took the place of the Australian Corps in the front line. When, a month later, the Australian divisions were moving up to participate again in the offensive, the Armistice was signed. The longitudinal black lines mark the Australian Corps boundaries throughout this fighting.

Turning to the pictures, we look first at two paintings in the southern angle of the large dioramas:

Brigadier-General H. Gordon Bennett, C.B., C.M.G., D.S.O., V.D. *James Quinn, R.O.I., R.P.*

Whether as a company officer with its closer contacts or as a battalion, brigade, divisional or corps commander, General Bennett was always a virile leader. He joined the A.I.F. in August, 1914, as second-in-command of the 6th Battalion, was wounded on Pine Ridge at Anzac on the day of the Landing but managed to slip away from the hospital ship before it sailed, and took part in two more desperate actions on the Peninsula—Krithia and German Officers' Trench. He became C.O. of the battalion after Krithia and led it for the remainder of the Gallipoli campaign and in France until December, 1916, when, at the age of 29, he was appointed to command the 3rd Brigade. From the day he took it over he impressed his personality on the brigade, and when in September, 1918, he left it temporarily to command the 1st Division in its last fight, at Hargicourt and Villeret, he had behind him a proud record. In the period between the First and Second World Wars he kept abreast of modern developments in strategy and tactics, and in 1940 was given command of the 8th Division, which he took to Malaya. After the capitulation of the British force there, General Bennett escaped to Australia, and was made G.O.C. of the III Australian Corps.

The Gunners, Passchendaele, 1917.
H. Septimus Power, R.O.I., S.A.P.

This canvas depicts a gun-crew working feverishly at the height of one of our bombardments in the Ypres Salient.

On the western wall hang:

Storming the Height, Mont St Quentin, 31st August, 1918.
Fred Leist, R.O.I., R.B.A.

This painting combines with the large diorama and the interesting plan model to give the visitor a vivid idea of one of the most brilliant achievements of the Australian forces in the war. It clearly indicates the complete absence of any cover on the slopes up which our troops had to attack in the face of a desperate resistance.

Laying the Duckboards, Flanders, 1917. *George Bell.*

Duckboards, sections of wooden tracks which provided the only means of traversing the mud on the Western Front, were manhandled across the crater-fields under constant shell-fire and in the worst of weather. The tin-hat and rifle in the left foreground of the picture mark a Digger's tribute to a lost comrade.

The Horse Lines. *H. Septimus Power, R.O.I., S.A.P.*

A quiet scene in the horse lines at evening on the Western Front.

On the opposite side of the gallery at the southern end of the small dioramas hangs a painting:

The Butte de Warlencourt, March, 1917. *Frank Crozier.*

This ancient mound stands close to the Albert-Bapaume road. Until the enemy withdrawal in February, 1917, the Butte remained in German hands.

On the eastern wall are the following pictures:

Zero Hour at Messines, 7th June, 1917.
Charles Wheleer, D.C.M.

For eighteen months, British, Canadian, and Australian tunnellers waged war with the German miners beneath the enemy lines from Ypres to Ploegsteert. At dawn on 7th June, 1917, nineteen large mines were simultaneously blown under the German positions. The whole front rocked as if with an earthquake, and the glare from the explosions lit up the underside of the low clouds as the British, Australian, and New Zealand infantry went over the top.

Warrant Officer D. O'Keeffe, D.C.M. *Bernard Hall.*

Sergeant O'Keeffe, of the 10th Field Ambulance, was awarded the D.C.M. for his work with the stretcher-bearers at the Battle of Messines, and in the fighting at Passchendaele on 12th October won a bar to it for rescuing wounded in the midst of a bombardment.

Bringing up the Ammunition, Flanders, Autumn, 1917.
H. Septimus Power, R.O.I., S.A.P.

This canvas shows a limber team of an Australian ammunition column bringing up small arms ammunition to an advanced divisional refilling point in France. Throughout the war the Australian drivers won the regard of every other soldier for the manner in which they went straight through the nightmare barrages laid on the well-known tracks, which they and their animals had to follow.

Brigadier-General H. E. Elliott, C.B., C.M.G., D.S.O., D.C.M., V.D. *W. B. McInnes.*

After distinguished service in the South African War in which he won the D.C.M., "Pompey" Elliott went to Gallipoli as C.O. of the 7th Battalion. In France he commanded the 15th Brigade, and his staunchness and vehemence, and his power of instilling those qualities into his troops, turned his brigade into a magnificently effective instrument; and the driving force of this stout-hearted leader at Hooge throughout the two critical days of 25th and 26th September, 1917, was, in a large measure, responsible for the victory at Polygon Wood. But probably, in his own estimation, the counter-attack at Villers-Bretonneux was the greatest fight of his career. In 1919 General Elliott was elected to the Australian Senate. He died in 1931.

Reducing a Pillbox near Polygon Wood, 26th September, 1917.
Fred Leist, R.O.I., R.B.A.

This picture illustrates an episode in the 59th Battalion's attack on a German pillbox in the Battle of Polygon Wood, when Lieutenant Turnour, by drawing the enemy fire upon himself, sacrificed his life in order to allow his men to envelop the strong-point and seize it from the flank.

On the southern wall hang the following paintings:

Lieut.-Colonel T. P. McSharry, C.M.G., D.S.O., M.C.
W. B. McInnes.

This officer left Australia as a subaltern in the 2nd Light Horse Regiment, and at Anzac became the permanent adjutant at Quinn's Post, the vital position at the head of Monash Valley where the bomb fighting never ceased throughout the campaign. After Gallipoli he transferred to the infantry, and in France became C.O. of the 15th Battalion. He fought at Pozières, Bullecourt, Passchendaele, and Hébuterne, and was killed on 6th August, 1918, on the Somme flats near Vaire while helping a wounded man to shelter during a heavy bombardment.

Third Ypres, 31st July, 1917—Taking the Guns Through.
H. Septimus Power, R.O.I., S.A.P.

The bombardments which preceded the opening of the British offensive east of Ypres in 1917 were some of the heaviest of the war. Despite the British preponderance of guns, the German retaliatory fire was astonishingly severe and the casualties among gunners and drivers was higher than ever before. This canvas depicts the animated scene as Australian field artillerymen, having completed one phase of the barrage, bring their guns forward through an advanced battery position to take up a new line in support of the British infantry as the advance progresses.

Lieut.-General Sir Talbot Hobbs, K.C.B., K.C.M.G., V.D.
Fred Leist, R.O.I., R.B.A.

General Hobbs commanded the artillery of the 1st Australian Division at Anzac and Pozières. During the Somme winter he was appointed G.O.C. 5th Division, which he capably led at Bullecourt and Ypres and on the Somme throughout 1918. It can safely be said, and truly, that for the two years he commanded the 5th Division, General Hobbs did so with great distinction, made fewer mistakes than most, and earned the undying affection of his 20,000 men—no small achievement. At the end of 1918, after the Armistice, when General Monash was called upon to organise the demobilisation of the A.I.F., the command of the Australian Corps was given to General Hobbs—good evidence of the esteem in which he was held. It is one thing to command troops in war, another to command them in peace, but perhaps the hardest thing of all is to command them in a foreign country at the end of a long war, when men are chafing to get back to home and all that it means. Hobbs did this job as well as he did all the others allotted to him in five long years of war. He died in 1938.

Flanders, 1917. *Louis McCubbin.*

This canvas depicts the Flanders fields after the army had passed. A solitary spire rising in the middle distance serves only to emphasise the desolation of the country with its ruined buildings, abandoned guns, and waterlogged shell-holes.

Matron-in-Chief E. A. Conyers, C.B.E., R.R.C. *Leslie Wilkie.*

Miss Conyers joined the A.I.F. in October, 1914, and in January, 1916, became Matron-in-Chief of the Australian Army Nursing Service, an appointment she held until 1920. She was twice mentioned in despatches and in March, 1921, received the Florence Nightingale Medal and Diploma.

Lieut.-Colonel Harry Murray, V.C., C.M.G., D.S.O., D.C.M.
George Bell.

The most decorated officer in the A.I.F., Lieut.-Colonel Murray left Australia as a private in the 16th Battalion. He won a D.C.M. and his commission in Gallipoli, and at Mouquet Farm, in August, 1916, the D.S.O. In the following February he led an attack on Stormy Trench, near Gueudecourt. When enemy pressure appeared almost certain to enforce a retirement, he rallied his men with an amazing display of gallantry that inspired them to a superhuman effort, and their objective was achieved. For his work on that night he was awarded the Victoria Cross. This courageous officer later won a bar to his D.S.O. He rejoined the Australian Army in the war of 1939-45.

UNIFORMS AND TROPHIES: MENIN GATE

On leaving the France and Belgium Gallery we cross in front of the Western uniform group and turn into the passage on our right, which leads past the sports trophies and terminates at the painting of the Menin Gate, displayed in a room by itself. At the entrance to this passage stands a case containing the resplendent helmet and breastplate of an officer of French Cuirassiers, accoutrements that were actually worn in the field in 1914. The embroidered saddle cloth, holster covers, and vest displayed with them were part of the ceremonial uniform of the Kaiser's personal bodyguard. The large case next in line contains many of the fine sports trophies that were presented for competition between A.I.F. units while at home and abroad.

Regalia of Sir John Monash.

The window on the visitor's left is devoted to a display of the regalia of Sir John Monash, Commander of the Australian Corps. The mantle is that of a Knight Commander of the Grand Cross of St Michael and St George. The field service tunic displays British and foreign decorations awarded to this great soldier. The case also contains the general's mess-jacket and cocked hat.

At the end of this passage the visitor comes to the room in which is displayed the painting of:

The Menin Gate at Midnight. *Will Longstaff.*

Beautifully enshrined in a room by itself hangs this well-known picture. Every soldier who left Ypres to fight in the battles which culminated in the capture of Passchendaele passed through the ruins of the Menin Gate. After the war the Menin Gate was rebuilt in the form of a monument and was dedicated to those British soldiers whose bodies could not be recovered for interment in individual graves. This monument was unveiled on Sunday, 24th July, 1927, by Field Marshal Lord Plumer, who commanded the British Second Army which fought in the Ypres

Salient. As the relatives of the fallen men filed past him, the Field Marshal said to each, "He is not missing. He is here!"

The artist, wandering out that night to the Menin Road, saw in imagination a countless army of steel-helmeted figures advancing among the poppies in the fields around the Gate through which they had never returned. This was the inspiration for the painting, which was subsequently purchased by Lord Woolavington and by him presented to the Australian War Memorial.

Women in War.

From the Menin room we turn about and pass to the windows which display the uniforms of several of the women's organisations which served in the war of 1914-18. In the first window are representations of an Australian St John Ambulance nurse, an Australian masseuse, an American nurse, a Russian nurse, and two Australian V.A.D's attached to English hospitals. The first uniform in the central window is that of the Australian Army Nursing Service at the outbreak of war in 1914, and was worn by one of the first nursing sisters to go overseas. Other figures include those of New Zealand, British, and Australian nurses wearing the various costumes that were developed as the war progressed.

In the war of 1914-18 women began to take a more active part than hitherto. In the right window are an officer and a rating of the Women's Royal Naval Service ("Wrens"). Two other models represent Queen Mary's Army Auxiliary Corps ("Waac's"), while the fifth figure displays the uniform of a motor driver of the Women's Legion attached to the Royal Army Service Corps.

Badge—Women's Land Army.

On the right as the visitor passes from the Menin room, this badge commemorates the wonderful war effort performed by members of the Women's Land Army during the 1939-45 War.

Polish Insignia.

Opposite the windows are four cases containing a collection of badges and insignia worn by the Polish Army, Navy and Air Force. The collection was presented to the 9th Australian Division by representatives of the Polish Carpathian Brigade to recall their comradeship-in-arms in the Middle East in 1941.

The Immortal Shrine. *Will Longstaff.*

In the room corresponding to that in which hangs the Menin Gate picture is one which contains "The Immortal Shrine". Painted on a canvas measuring nine feet by four feet eight inches, it depicts a phantom army passing the Cenotaph in Whitehall, London. The sombre buildings dissolve into darkness, the arc lamps shimmering in the rain-soaked street. The Cenotaph, standing out gauntly white, is draped with colourful flags, while throughout the scene the soldiers are delineated in bold white lines, carrying phantom banners. The picture was purchased by Mr C. B. Kellow, of Melbourne, who bequeathed it to the Australian War Memorial.

In the long case close by are more sporting trophies that were competed for and won by units of the A.I.F.

A Digger's Handicraft.

In the smaller case adjacent to the trophy display are shown some remarkable examples of a Digger's handicraft. Sapper Stanley Pearl, of the 5th Field Company, made this fine collection of articles out of materials gleaned from the battlefield.

Distinguished Leaders.

The window opposite contains some important links with four distinguished leaders. They are the uniform of Sir Ronald Craufurd Munro-Ferguson, Governor-General of Australia and Commander-in-Chief from 1914 to 1920; the jacket of Admiral of the Fleet Lord ("Jackie") Fisher of Kilverstone; the jacket of Admiral Sir George Patey, Commander of the Australian Fleet from 1913 to 1915; the jacket of Rear-Admiral J. C. T. Glossop, who commanded the cruiser *Sydney* when she destroyed the *Emden*; and the beribboned service tunic of General Sir Cyril Brudenell Bingham White, who had a greater influence upon the organisation and the reorganisation of the A.I.F. than any other man.

Entering the passage we proceed between the Luks collection and the naval uniform display.

The Luks Collection.

This remarkable collection of helmets was accumulated by Mr Robert Luks, who served with the Royal Australian Naval Bridging Train. Most of the specimens are German *pickelhauben*,

and belong to famous regiments. The remainder consists of shakos, shapskas, busbies, mitres, field caps, képis, and metal helmets of various national armies.

Turning about, the visitor faces the

Naval Uniform Display.

Beginning with the window on the left, he sees representatives of the United States Navy and the French Marine. The centre window is devoted to uniforms of the Royal Australian Navy—from left to right there is a watchkeeper in foul weather rig, a commander in tropical whites, an ordinary seaman in shore rig, a captain and a midshipman. In the third window are grouped representatives of the 1939-45 "Axis Powers"—an Italian marine in landing dress and two ratings in shore rig, while the old German Imperial Navy is represented by a boatswain's mate, a lieutenant and a rating. The latter wears a tropical uniform, taken from a member of the *Emden's* crew in November, 1914.

THE FRANCE GALLERIES

As we re-enter the first of the France Galleries we turn to the large display window which contains the

Uniform Group—Western Front.

In the left foreground is the realistic figure of a Digger just as he came out of the line on his way to rest after a "stunt" near Morlancourt on the Somme in 1918. Though the mud of the Somme still clings to his uniform in sufficient quantities to give an idea of the conditions in which he has been obliged to carry on, he is not by any means a yardstick by which to gauge the mud of Passchendaele or of the earlier Somme battlefield during the winter of 1916-17.

In the centre foreground stands an Australian equipped for a raid, complete with revolver and the regulation raiding club. His face is blackened to prevent its showing up in the light of flares, and he wears a "Tommy" uniform in order to conceal his identification from the enemy. On his left is the uniform worn by Sergeant McDougall, of the 47th Battalion, when he won his Victoria Cross at Dernancourt in the spring of 1918. On the right is an Australian in the sheepskin jacket that was so familiar to our men in the bitter cold of the 1916-17 winter.

Here, too, are displayed groups of French, German and British soldiers.

One interesting personality remains. He is the German messenger dog "Roff", which was captured and rechristened "Digger" by the Diggers of the 13th Battalion.

Two fine sculptured works in this gallery are of particular interest:

Jungle Fighter. *R. Ewers.*

Depicting the Australian soldier in fighting equipment used in the jungle during the 1939-45 War, this attractive bronze is a replica of a figure modelled by the artist for the Drouin War Memorial, Victoria.

Lieut.-General Sir John Monash, G.C.M.G., K.C.B., V.D.
Paul Montford.

This fine bronze is perhaps the best portrait of Australia's most famous soldier. In intellectual development (wrote Dr Bean) John Monash was as catholic as Napoleon: his mind knew no horizon save that of the universe . . . like that great prototype he ranged leagues beyond the intellectual confines of most soldiers.

Scale Model—Villers-Bretonneux.

During the German offensive in the spring of 1918 the situation at Villers-Bretonneux twice became critical. On 4th April a German attack almost reached the town, but was driven back by British cavalry and the 9th Australian Infantry Brigade, which established a front along the outskirts about where the blue line is shown on the model. The Germans again attacked on 24th April and, with the assistance of tanks, smashed through the British front, seizing the town and penetrating to the road dividing the Bois d'Aquenne from the Bois l'Abbé, and to the arch in the railway embankment close by. On the northern side of the railway, however, they did not succeed in penetrating so deeply, but they captured sufficient ground to enable them to command a view of the important railway junction of Amiens. That night two Australian brigades, 13th and 15th, launched a brilliant counter-attack; the 15th attacking up the open valley on the north of the railway and the town, and the 13th fighting through the open country skirting the wood to the south. Guided by a crescent moon and the glare of the burning church tower in Villers-Bretonneux, they reached the blue line shortly after midnight, having practically enclosed the town, and by 9 a.m. the following morning, Anzac Day of that year, they faced the Germans in an established line.

Relic Case—Messines and Bullecourt.

In this small case are some material relics which graphically illustrate the operations in France and Flanders in 1916-17. There are some interesting fragments which recall the German attack near Lagnicourt on 15th April, 1917, when the enemy overran the Australian battery positions and succeeded in blowing up four 18-pounder guns and one howitzer before they were flung back by the Australian counter-stroke. Fragments from these guns are exhibited here. The rifle shown is the one with

which Prince Frederick Charles of Prussia, a distant relative of the Kaiser and a member of the German Air Force, was shot down over the Lagnicourt valley in March, 1917. A machine-gun belt and waterbottle come from the section of the Hindenburg Line captured by the 2nd Australian Division on 3rd May, 1917. The cavalry spikes or calthrops, weapons as old as warfare itself, come from "Avenue Farm" near Messines. They are constructed so that whichever way they fall one spike sticks up, a constant danger to horses, and, indeed, to men.

In this case also is a pair of huge Flemish sabots, as well as two German horse-shoes. There are also a Belgian steel helmet, a little wooden aeroplane, used as a wind-vane to indicate when wind conditions favoured the use of gas, and a rattle which was used as a gas alarm.

Against the western wall is a piece of sculpture carved in stone:

Papuan Native Carrier *G. Allen.*

A familiar sight in New Guinea, trudging the nightmare ranges day after day, his burden carried shoulder high, the native carrier was at times the troops' "life-line".

The Water-Colours.

Among the national collection's most treasured records are the water-colour paintings displayed on the walls of this and the next gallery. On the eastern wall of this gallery hang the following pictures:

Camel of the I.C.C. in Marching Order.	*George Lambert.*
The Camp of the 5th Pioneers at Bussy-les-Daours.	*A. H. Fullwood.*
The Sanitary Section Camp, St Gratien.	*Arthur Streeton.*
Highway to Steenvoorde.	*Fred Leist.*
Tank Destroyed after Mopping up a Machine Gun Post near Le Cateau.	*George Bell.*
The Ruined Facade of Church of St Jean, Péronne.	*Arthur Streeton.*
2nd Australian Divisional H.Q. Clerks at Work, St Gratien.	*Arthur Streeton.*

Dickebusch Church.	*Fred Leist.*
Coisy.	*A. H. Fullwood.*
Gas Alert!	*Arthur Streeton.*
"Ballarat"—The Reserve Ammunition Dump at St Gratien.	*Arthur Streeton.*
Wreckage in Péronne with the Ruined Hotel de Ville in Background.	*Arthur Streeton.*
Advancing across the Ypres Battlefield	*H. Septimus Power.*
A Billet at Méricourt.	*Arthur Streeton.*
An Armoured Car on the Albert-Bapaume Road.	*Arthur Streeton.*
A Ruined House in Péronne.	*Arthur Streeton.*
Heavy Going in the Flanders Mud.	*H. Septimus Power.*
Wrecked Supply Tank—Villers-Bretonneux.	*Will Longstaff.*
Tunnel Dressing Station, Villers-Bretonneux.	*Arthur Streeton.*
Guard Tent at the Main Dressing Station, Pont d'Achelles.	*Louis McCubbin.*
"Middle Harbour" Advanced Dressing Station.	*Arthur Streeton.*
Looking Northwards along St Quentin Canal at the Tunnel Entrance near Bellicourt.	*Arthur Streeton.*
Neuve Église.	*Charles Bryant.*
A Bombardment near Albert.	*Louis McCubbin.*

On the southern wall of the embrasure are:

101st Howitzer Battery at Aubigny.	*James Scott.*
Motor Lorries, Coisy.	*Arthur Streeton.*
Lace Making.	*Fred Leist.*
Mouth of Wady El Arish.	*George Lambert.*
The Ruins of a Sugar Factory, Péronne.	*Arthur Streeton.*
Ruins of Messines.	*Charles Bryant.*

60-Pounder Gun off the Albert Road.	*Arthur Streeton.*

On the western wall:

Head of Turk, Chanak.	*G. W. Lambert.*
Turkish Buildings by the Wadi, Magdhaba.	*George Lambert.*
A German Observation Post, Mont St Quentin.	*H. Septimus Power.*
Old Bridge, Péronne.	*Louis McCubbin.*
Engineers Throwing Pontoon Bridge Across the Somme, near Corbie.	*James Scott.*
Camouflage.	*Arthur Streeton.*
The Prisoners-of-War Compound, Abbeville.	*Arthur Streeton.*
Ham-sur-Heure.	*A. H. Fullwood.*
Le Catelet.	*Louis McCubbin.*
German Gun Captured at Arcy Wood	*Arthur Streeton.*
The End of Richthofen.	*A. H. Fullwood.*
Camouflaged Tents, Dickebusch.	*Fred Leist.*
Tunnel Dressing Station, Villers-Bretonneux.	*Arthur Streeton.*
Australians Burning Effigy of Kaiser in Péronne Square, Armistice Day, 1918.	*Arthur Streeton.*
Signal Office Headquarters, St Gratien.	*Arthur Streeton.*
The Church at Vlamertinghe.	*Fred Leist.*
The Marshes of the Somme at Péronne.	*Arthur Streeton.*
Camp Kitchens at Racquinghem.	*Fred Leist.*
Bony.	*Louis McCubbin.*
3rd Australian General Hospital, Abbeville.	*Arthur Streeton.*
The Wadi Bed at Magdhaba.	*George Lambert.*
Kantara. Flags Announcing Peace.	*George Lambert.*

On the southern wall of the embrasure near the plan model hang these water-colours:

The Albert-Amiens Road Screened Against Balloon Observers.	*A. H. Fullwood.*
Amiens Cathedral.	*Will Longstaff.*
"Gibraltar" Strong-Point, Pozières.	*Charles Bryant.*
The Entrance to the Courtyard, Bertangles Château.	*A. H. Fullwood.*
The "Delouser".	*Fred Leist.*
Camp Scene.	*H. Septimus Power.*
Passing through a Ruined Village in Flanders.	*H. Septimus Power.*
Ville-sur-Ancre.	*Fred Leist.*
Cleaning Harness, l'Hallue Valley.	*Arthur Streeton.*
The Dingbat's Holiday, Scottish Camp, Reninghelst.	*Fred Leist.*
The Remains of the Railway Bridge at St Souplet.	*George Bell.*
The Sugar Mill, Ribemont.	*Fred Leist.*

Displayed in the small showcase in the centre of the gallery is an interesting collection of:

Japanese Medals and Decorations.

Of particular interest are the various classes of the *Order of the Rising Sun.*

While passing into the next gallery one pauses to view a bronze:

The Bomber. *C. Web Gilbert.*

The sculptor has caught the bomber in characteristic attitude.

Upon entering the second of the France Galleries the visitor's attention is attracted by an heroic little bronze entitled:

The Gunners. *C. Web Gilbert.*

This exquisite piece of work shows the battered crew of an 18-pounder field-gun taking punishment and giving as good as it gets.

Unit Relics.

In the first large window are several interesting reminders of the lighter side of war. The piano comes from the Y.M.C.A. hut in Jerusalem, where it played an important part in keeping up the spirits of our soldiers, and the little stage, complete with footlights and curtain, on which it is displayed represents the setting of many a popular concert party in France. The concertinas supplied the instrumental accompaniment to many sing-songs in Egypt, at Anzac, and in Flanders. Standing upright against the left-hand corner is a billiard-table constructed from wood scrounged from a dump and spread with an army blanket for a cloth. The two printing presses were responsible respectively for the printing of *Aussie* and *The Red and White Diamond,* while the duplicator turned out *Yandoo.* The sewing machine was used by the regimental tailor of the 14th Battalion, and the glass name-plate marked the headquarters of the Australian Electrical and Mechanical Mining and Boring Company.

The cracks and scars in the rear wall suggest the ruined billets in which the Digger spent his rare leisure moments.

Relic Cases.

In the first small case before this window are a number of relics dating chiefly to 1916-17 and including the weapons, maps, and jumping-off tapes used in a number of important and historic attacks.

In the second case, which deals with the period covering the winter of 1917-18 in Flanders, are some trophies captured in the famous combined raid by the 37th and 38th Battalions south-west of Warneton on 10th February, 1918, a German messenger dog's collar with its despatch holder, a tank periscope used in the attack on Cambrai in November, 1917, an Australian mess-tin holed in a bombing raid by Gothas in 1917, and a book of songs issued to the German troops at Christmas 1917.

Between the two large windows we pause before another fine bronze:

On Guard. *C. Web Gilbert.*

A bayonetman stands "on guard" ready to parry or thrust. Every infantry soldier was taught to attack and defend himself against a number of foes at once, and the well trained man would automatically do the right thing, his muscles appearing to act quicker than his brain could think.

Above the bronze hangs the portrait of:

Major-General Sir John Gellibrand, K.C.B., D.S.O.
James Quinn, R.O.I., R.P.

An Australian born, General Gellibrand commanded a company of British regulars in the South African War. In August, 1914, he was appointed to the staff of the 1st Australian Division, and was twice wounded in Gallipoli. Early in 1916 he was given command of the 6th Infantry Brigade, and two years later the command of the 3rd Division. A highly educated man, with one of the brightest intellects in the Australian Imperial Force, he later became recognised as the finest trainer of young officers in the A.I.F. In Gallipoli and France, he was one of those men whose bravery was conspicuous even according to the standards by which gallantry was judged in the early days at Anzac. General Gellibrand died in 1945.

Flanders and the Somme, 1916.

Passing to the second window, the visitor's attention is arrested by the central relic, a wooden cross from the Somme battlefield, which had been erected to commemorate those soldiers of the 49th Battalion who fell in the taking of Mouquet Farm.

The German strong-point in Pozières known as "Gibraltar" figures in several of the water-colours on these walls. In this window rests a piece of reinforced concrete taken from that strong-post. The duckboard formed part of the flooring of the breast-work at Fromelles, while the loop-hole plate came from the same front. The heavy machine-gun was taken at Pozières by the 18th Battalion. The rifles in the front of the window are the first to be captured by Australians in France. At the right stands a French highway post from a point on a road half a kilometre

east of Fromelles. Other interesting exhibits include a German gas warning, the bell from a French church, and the remains of a Lewis gun of the 6th Infantry Brigade found at Pozières. In the background is a remnant of a shell-shattered tree, to remind us of the ruthless destruction that accompanies a modern war.

Relic Cases.

The first case recalls the German offensive of 1918, and the stubborn Australian resistance in defence of Amiens and at Hazebrouck. The boot, made of substitute leather and wood, was taken from a wounded German in June, 1918. The shoulder straps of German units, the bugle, and the machine-gun belt drum also belong to this period. The German bayonet at the back of the case was used as a fire-bar by Australian troops. To the Australian mind, the most amusing article exhibited here is the German moustache trainer.

The second case contains relics which recall the defence of Villers-Bretonneux. The leather instrument taken from the pack of a German N.C.O. may be a lash, and, on the other hand, it may be merely a duster. A "dud" armour-piercing anti-tank shell is an instructive exhibit. Besides these there are a bullet that has been neatly holed; a revolver that was blown to fragments without injuring the Lewis-gunner who was carrying it; a bullet-pierced cigarette case; two French prayer books drenched with mustard-gas; and the richly tasselled ceremonial scarf of the *Maire* of Béhencourt.

The Water-Colours.

On the northern wall of the embrasure hang:

Chinese Labour Corps, Coisy.	*George Benson.*
A Bivouac in Flanders.	*H. Septimus Power.*
Destroyed by a Premature Explosion—An 8-inch Howitzer near Glisy.	*Arthur Streeton.*
Ditched.	*Fred Leist.*
German Prisoners from the Hindenburg Line Arriving at the Quarry, Templeux-le-Guérard.	*C. H. Percival.*
Searchlight Station, Poulainville.	*Arthur Streeton.*

On the eastern wall are:

Peelers' Paradise: A Cookhouse near Ypres.	*H. Septimus Power.*
Evacuating Wounded Horses from the Forward Area in France.	*H. Septimus Power.*
Anti-Aircraft Defence—a Lewis Gun Post near Glisy.	*Arthur Streeton.*
The Entrance to the Citadel, Péronne.	*Arthur Streeton.*
Mess Parade, 1st Divisional Train.	*H. Septimus Power.*
Camp Yarns.	*H. Septimus Power.*
A Brigade H.Q. in France.	*Arthur Streeton.*
The Château Wall, Heilly.	*A. H. Fullwood.*
St Gratien.	*A. H. Fullwood.*
Le Cateau.	*George Bell.*
Thiepval, Somme.	*Fred Leist.*
Working the "Heavies" during the Third Battle of Ypres.	*Fred Leist.*
"Gibraltar" at Pozières.	*Fred Leist.*
In Rest at Coisy.	*A. H. Fullwood.*
The Church of Notre Dame-de-Brebière, Albert.	*H. Septimus Power.*
General Birdwood Bidding Farewell to H.Q. Staff, 5th Division, at St Gratien Château.	*Arthur Streeton.*
Pozières—The Ruins of the School.	*Fred Leist.*
The Main Entrance at Bertangles Château.	*A. H. Fullwood.*
The Church at Aveluy.	*Charles Bryant.*
The Road to Querrieu.	*A. H. Fullwood.*
Erecting a Field Telegraph Line near St Gratien.	*Arthur Streeton.*
The Château Courtyard, St Gratien	*Fred Leist.*

The Courtyard of the Château at St Gratien.	*A. H. Fullwood.*
Mouquet Farm.	*Fred Leist.*
The "Old Bus"—Struck off Strength after Ten Months' Service.	*Arthur Streeton.*
The Battle of the Menin Road.	*H. Septimus Power.*
Ammunition Pack-horses, Flanders.	*H. Septimus Power.*
Flers	*Daryl Lindsay.*
Artillery Horse-lines near Ypres.	*H. Septimus Power.*
Australian Wireless Operators in France.	*Fred Leist.*

On the southern wall of the embrasure hang:

German Observation Post, Messines.	*Charles Bryant.*
Ruins in Péronne.	*James Scott.*
Moving into Action in the Salient.	*H. Septimus Power.*
The Cloth Hall and the Menin Gate, Ypres.	*A. H. Fullwood.*
Wreckage caused by the Explosion of a Munition Train near Solre-le-Château.	*A. H. Fullwood.*
Citadel, Péronne.	*Louis McCubbin.*
Villers-Bretonneux Church.	*James Scott.*

On the northern wall of the embrasure, near the window, are:

Bray-sur-Somme.	*Louis McCubbin.*
Egyptian Bint.	*George Lambert.*
Battle of the Menin Road.	*H. Septimus Power.*
The Posts Above Monash Valley.	*H. Moore-Jones.*
The Citadel, Péronne.	*James Scott.*
The Wassah, Cairo.	*George Lambert.*

On the southern wall of the embrasure, near the window, are:

Australia's Mark on the Wiltshire Downs	*I. C. A. Trail.*
Tanks at a Railhead on the Somme.	*Louis McCubbin.*
The Battlefield of Ypres.	*Fred Leist.*
The Heights of Anzac.	*H. Moore-Jones.*
Salt Lake and South Harbour, Imbros.	*H. Moore-Jones.*
Looking Across the Razor Edge between Plugge's Plateau and Russell's Top towards Suvla.	*George Lambert.*

Of particular interest to the visitor will be the remarkable collection of medals displayed in the small cases located in the centre of the gallery.

The Hughes Collection.

War medals collected by the late Sir Thomas Hughes, M.L.C., and presented to the Australian War Memorial by his son, Group-Captain G. F. Hughes, M.C., A.F.C., R.A.A.F., of Sydney.

The collection, which covers the period from the Battle of the Nile onwards, includes the war medals, not only of Great Britain, but also of seventeen foreign countries. It tells in silver and bronze and brightly coloured ribbons the war history of the past 150 years, and was presented in memory of Sir Thomas Hughes's elder son, Captain Roger Forrest Hughes, Australian Army Medical Corps, who died of wounds in France on 11th December, 1916, and the latter's only son, Flying Officer Peter Roger Forrest Hughes, R.A.A.F., who was killed on active service, 3rd October, 1942.

Shown in this gallery are the British, German, Belgian and Greek medals of the collection, the display of which is completed in the third France Gallery.

At the end of this gallery is a small bronze:

The Pioneer. *C. Web Gilbert.*

Not more than a generation or two removed from the men who hewed our Commonwealth from a dark and isolated continent, the men of the rugged pioneer battalions proved on the Western Front that the breed still ran true.

On passing in to the third France Gallery, we pause to gaze at a small bronze at the entrance.

Over the Top. *C. Web Gilbert.*

This beautifully executed statuette shows the infantryman "hopping-over" with all the eagerness and confidence of the free spirit that animated the volunteer soldier of Australia.

The Hughes Collection.

Continuing on from the previous gallery, the display of medals collected by the late Sir Thomas Hughes, M.L.C., is completed in the small cases situated in the centre of the gallery. War medals shown here represent France, Poland, Portugal, Austria, Serbia, Spain, Russia, Roumania, U.S.A., The Papal States, Holland, Italy, Turkey and Czechoslovakia. Also shown are Victory medals of various Allied Powers in the 1914-18 War, and an interesting collection of commemorative plaques and medallions.

Before viewing the windows, we turn to the picture on the wall of the embrasure.

Back from Blighty. *H. Septimus Power, R.O.I., S.A.P.*

This simple little scene might have taken place anywhere in France. The man just back from leave in England is relating his experiences to a circle of comrades.

France and Flanders, 1917.

The first window that we approach in this gallery contains relics of the campaign in France and Flanders in 1917, and covers the German withdrawal from the Somme to the Hindenburg Line, the battles of Bullecourt, and the operations round Messines and Ypres.

Interesting exhibits are the two German flame-throwers, which may be seen on either side of the window. The twisted piece of metal in the left foreground is a fragment of an ammunition waggon which Sergeant-Major Burley so gallantly attempted to save from total destruction after it had been set on fire by a German shell. The signal-thrower was used by a Prussian Guard regiment at Broodseinde Ridge, while the damaged Vickers gun is a reminder of the Australian advance astride the Menin Road. The shell-case with the symmetrical bulge at the top was evidently being prepared as a work of art by some soldier, who had intended to fashion a vase out of it.

"Plugstreet Hall" was the name of a log cabin that stood near Messines, and is famous as the spot where Captain Bruce Bairnsfather drew some of the first of his cartoons to feature his famous character "Old Bill". The name is, of course, the Army corruption of the Flemish "Ploegsteert".

The German steel helmet has been covered with a paper substitute for hessian to prevent it gleaming in the light of starshells and drawing undesired attention to its wearer.

The heavy machine-gun in the centre of the window was captured by two men of the 30th Battalion near Polygon racecourse on 28th September, 1917, in a counter-stroke following an abortive German raid.

The terrible mud of Flanders claimed the tank from which the magneto on exhibition was taken. Further evidence of the severe conditions that prevailed in the salient after the rains is supplied by the trench-baler at the right—normal equipment in the waterlogged trenches of Ypres. Beside and beneath it is a hide pack which belonged to a captured German. Attention must be drawn to the enamel plaques from the Australian Tunnellers' Memorial at Hill 60. They contain the names of 20 officers and men who lost their lives in the extensive mining operations carried out there in 1916-17.

Relic Cases.

In the first case are relics from the actions of Hamel and Ville-sur-Ancre. Among them are reminders of the Americans who fought at Hamel, including a piece of damaged equipment from a wounded "Doughboy". Small relics of domestic life in the enemy trenches are to be found in the German trench "cooker" and tobacco pouch, the latter filled with *ersatz* tobacco. The most remarkable object included in this case is the German field switchboard, constructed with surpassing ingenuity from empty cartridge cases.

In the second case are relics which refer to 8th August, 1918, when the successful Anglo-British offensive began on the Somme. Among the various objects displayed here are a map, tapes, a despatch wallet, a trumpet, shoulder straps and a collection of cockades taken from prisoners; and a scythe blade from a huge enemy supply dump captured on the 9th. Other exhibits include

a horn used by the Germans to summon stretcher-bearers; and the caps and aiguillettes of two Frenchmen of the 3rd Zouave Regiment.

Between the two windows is a piece of sculpture:

A Sapper. *W. Wallace Anderson.*

The artist has faithfully reproduced the rugged appearance of the typical 1914-18 Digger.

The portrait is that of:

Major-General Sir Charles Rosenthal, K.C.B., C.M.G., D.S.O., V.D. *Sir John Longstaff, R.P.S., R.B.C.*

General Rosenthal commanded the 3rd Field Artillery Brigade at Anzac, and in June, 1916, took the 4th Divisional Artillery to France. After the Battle of Messines he was given command of the 9th Infantry Brigade, which he led at Passchendaele and Villers-Bretonneux. In June, 1918, he succeeded Sir Nevill Smyth in command of the 2nd Division. He had always been an ardent soldier, and his vigour at the Anzac Landing (when he placed his guns and his headquarters in the front line, finding that they could be useful nowhere else) had established his reputation in the A.I.F. In 1922 he was elected to the N.S.W. Parliament, resigning in 1937 to become Administrator of Norfolk Island.

The German Offensive, 1918.

This window refers to the dogged defence of Amiens and Hazebrouck against the German thrust in the spring of 1918, and in the place of honour is the tribute to the Australian exploits at Villers-Bretonneux. It is the grey granite tablet presented by the town in honour of the Australians who died in its defence. The simple bronze palm of exquisite workmanship, tied with the tricolour, was presented by the people of France to the Australian Commonwealth as their tribute to all those Australian soldiers who died on French soil.

The heavy machine-gun on the sleigh mounting was captured by the 22nd Battalion at Ville-sur-Ancre on 19th May, 1918. The four light machine-guns came from Dernancourt, Hangard Wood, Hamel, and Merris, the first three figuring in exploits which earned Victoria Crosses for Sergeant S. R. McDougall, Lieutenant P. V. Storkey, and Sergeant W. E. Brown.

In the left background is a caricature of an enormous German officer, drawn by the well-known Australian artist Will Dyson. It was taken from an officers' mess in Hénencourt in 1917. In front of it are two particularly interesting relics. One is an adaptation of body-armour to suit conditions of trench-warfare, the other a food container improvised by the 9th Brigade from a petrol tin and a "bully beef" case. The steel helmet was found at a German graveside on the Western Front, and the brass cylinder on the extreme left is an empty shell-case which had been converted into a gas-alarm gong.

On the rear wall hangs a clock face recovered from the ruins of the church at Strazeele. In the right foreground is a Stokes mortar, the barrel of which was shattered by a premature burst that killed two of its crew. The extraordinary conglomeration of fused cartridges and shell-cases which lies near it is the result of the intense heat generated by a fire that raged through an ammunition dump.

On the right towards the back are the remains of a gas-bomb fired into the enemy lines near Strazeele. On the same side of the window is a German gas mask and a British gas warning board. The German pack exhibited shows, among other articles, towels made of paper substitute, hinting at the straits to which Germany had been reduced in 1918.

Relic Cases.

In the relic cases before this window are further reminders of the victorious British offensive of August, 1918.

In the first case is a shell of an obsolete type which relies on studs to engage the rifling of the gun-barrel, instead of a driving-band. There are pieces of equipment taken from German machine-gunners. The cigar case is shaped to represent a shell from the "Big Bertha" which bombarded Paris. The area map belonged to an enemy searchlight station which fell into our hands on 8th August.

In the second case are a German notice board found near Cappy and also a "case board" belonging to a German soldier who had been a patient in the casualty clearing station at the same village. His diet sheet shows that, however the German civilian suffered in 1918, the German soldier's needs were fully supplied. A book of cinema tickets and some kitchen books represent the domestic side of life in the German Army. The mutton

shoulder bone served as a signboard to a German dugout, which bore the cheerful designation "The Old Bone".

Turning to the canvases, on the wall of the southern embrasure by the window are two portraits:

Brigadier-General E. A. Wisdom, C.B., C.M.G., D.S.O., V.D.
Sir John Longstaff, R.P.S., R.B.C.

Level headed and cautious, Saxon in appearance and temperament, General Wisdom was one of the best and most experienced leaders in the A.I.F. He left Australia in 1915 as brigade major of the 5th Infantry Brigade, arrived at Anzac at the end of August, and was in the rear party at the Evacuation. During the subsequent reorganisation of the A.I.F. in Egypt he was given command of the 18th Battalion, which he took to France. After leading it at Pozières, he was appointed to command the 7th Infantry Brigade, taking part in all its operations in 1917-18. During the final offensive in 1918 Wisdom was chosen by General Monash to command a specially constituted "Liaison Force", consisting of the 13th Australian Infantry Brigade and the 131st Regiment, U.S. Infantry, which had the task of clearing the Germans from the Etinehem Peninsula. He was Administrator of the Mandated Territory of New Guinea from 1921 to 1932. General Wisdom died in 1945.

Captain P. Lay, M.C., D.C.M., M.M. *W. B. McInnes.*

Captain Lay, of the 8th Battalion, served throughout the Gallipoli campaign, and at Pozières as a sergeant he won distinction in a willing bomb-fight in a German trench. In May, 1917, in the fighting at the Hindenburg Line, Sergeant Lay was wounded, but, refusing to leave, fought with a gallantry for which he was later awarded the D.C.M. He obtained his commission, and at Broodseinde Ridge, with the support of two men, captured a gun. At the end of 1917 he was selected for the Dunsterforce with which he served in North-West Persia.

On the wall of the northern embrasure are the following two pictures:

Major-General Sir William Glasgow, K.C.B., C.M.G., D.S.O., V.D. *George Bell.*

General Glasgow won the D.S.O. in the South African War. He served at Anzac with the light horse, and in Egypt, after the Evacuation, received the command of the newly formed 13th Infantry Brigade, which he took to France. He saw service with it at Pozières, Mouquet Farm, Flers, Messines, Passchendaele, Dernancourt, and at the magnificent fight at Villers-Bretonneux. It was at the last mentioned place that his rugged determination saved the army and corps commanders and everyone else concerned from what would have been the tragic mistake of launching the attack when there was still a full hour's twilight, and the enemy could not have failed to receive not only good warning of the assembly of the troops, but news of their progress during the action. From May, 1918 to the end of the war he commanded the 1st Division. A member of the Australian Senate 1920-32, General Glasgow, who died in July, 1955, was Minister for Defence 1927-29. From 1939 to 1946 he was High Commissioner for Australia in Canada.

The Ruins of Corbie Abbey.
H. Septimus Power, R.O.I., S.A.P.

Corbie, on the Somme, lay close behind a sector of the line held by Australians for several months in 1918. Its sixteenth century abbey became a familiar sight, and it is here seen partially destroyed.

On the eastern wall are paintings of:

Sergeant W. Ruthven, V.C. *George Bell.*

In the attack on Ville-sur-Ancre on 19th May, 1918, Sergeant Ruthven, of the 22nd Battalion, assumed the leadership of his company when its commander was wounded. Attacking a machine-gun single-handed, he captured the weapon; then, armed only with a revolver, he took prisoner two successive parties of Germans. He was twice wounded. For his magnificent conduct throughout that day he was awarded the Victoria Cross.

Saving the Guns at Robecq.
H. Septimus Power, R.O.I., S.A.P.

In April, 1918, the Germans broke through on the River Lys, and the 12th Army Brigade, A.F.A., which was at the time supporting a British division near Robecq, was surprised on the 12th to find the German infantry almost upon it. Capture seemed

certain; but the teams hastily limbered up, and, with their retreat covered by a few gunners armed with rifles and Lewis guns, every gun was saved.

Brigadier-General Iven Mackay, C.M.G., D.S.O., V.D.
Sir John Longstaff, R.P.S., R.B.C.

"Mackay of Bardia", young as he was in 1914, had a brilliant career in the first Great War. He served at Anzac with the 4th Battalion, and at Lone Pine, where he was twice wounded, his leadership and personal gallantry were outstanding. He commanded the 4th Battalion in France and Flanders and in June, 1918, was appointed to the command of the 1st Infantry Brigade. His masterly leadership of the 6th Division at Bardia in January, 1941, and the part he played in the advance to Benghazi, won him a knighthood. After leading the 6th Division again in Greece, he returned to Australia to become G.O.C. Home Forces, and was later given command of the Second Army. He subsequently became High Commissioner for Australia in India.

Amiens from Blangy-Tronville. *Arthur Streeton, R.O.I.*

The attractive little village of Blangy-Tronville, lying close behind the front line near Villers-Bretonneux, was a well-known billeting centre for Australian and British troops. This view is painted from a position looking along the Somme Valley towards Amiens, the important railway junction which was saved in 1918 from falling into German hands. The towers of the great cathedral at Amiens rise out of the distance.

Sergeant W. E. Brown, V.C., D.C.M.
Sir John Longstaff, R.P.S., R.B.C.

Sergeant Walter Brown, who had already won the D.C.M. at Passchendaele, captured single-handed thirteen Germans and a light machine-gun from a trench near Hamel on 7th July, 1918. Armed only with a hand-grenade, and not wishing to disarm himself by using that, he felled with his fist the first German to emerge from a dugout. For this exploit Brown received the Victoria Cross. In 1940 he succeeded in joining the Second A.I.F. by misstating his age, was taken prisoner at the fall of Singapore, and is said to have lost his life during an attempt to escape.

Dawn at Hamel, 4th July, 1918. *George Bell.*

The Australian Corps, under General Monash, undertook at Hamel what was a full-dress rehearsal on a small scale for a major offensive. Several new methods were tested, including an intelligent use of tanks and the delivery of ammunition by parachute. American troops participated in the attack. The artist has depicted the battlefield in the early morning, with its manifold activities. Blotting out the crest of the ridge in the distance can be seen the British smoke screen as tanks rumble into action and the parachutes float the ammunition to earth.

Brigadier-General C. H. Brand, C.B., C.M.G., D.S.O.
W. B. McInnes.

General Brand served in the South African War, and in 1914 was appointed Brigade Major of the 3rd Infantry Brigade, which was chosen as the covering force at the Anzac Landing. He later commanded the 8th Battalion and, shortly after arrival in France, succeeded General Monash in the command of the 4th Brigade, which he led from the Battle of Pozières to the final offensive in 1918. General Brand was a member of the Australian Senate from 1934 to 1947.

On the southern wall of the embrasure hang two paintings:

Stretcher-Bearers in Flanders.
H. Septimus Power, R.O.I., S.A.P.

The work of the stretcher-bearers, arduous and dangerous, was throughout magnificently performed. In this canvas the artist has depicted stretcher-bearers as instinctively they shield the patients with their own bodies from a shell-burst. From the day of the Landing, it was an unvarying point of honour with Australian stretcher-bearers that whenever and wherever the call "Stretcher-bearers" was heard they must go out to it, and an infantryman knew with certainty that, in the chance of a wound, if it were possible for brave men to reach him, he would not die unattended.

Dr C. E. W. Bean. *George Lambert, A.R.A.*

Dr Bean was appointed Official Australian War Correspondent and, sailing with the First Convoy in 1914, he remained with

the A.I.F. throughout the war. On Gallipoli he was wounded, but refused to be evacuated as a casualty. He accompanied the troops to France, and returned to Gallipoli after the Armistice as head of the Australian Historical Mission. At the end of the war he was appointed Official Historian.

It has been said on good authority that C. E. W. Bean saw more of the operations of the A.I.F. in Gallipoli and France than any of its members, and he probably knew more of the details of any action than any one soldier who was engaged in it. He quickly absorbed military knowledge, and staff and regimental leaders equally were impressed by his grasp of strategy and tactics and his well-balanced judgment.

As we leave this gallery we halt to examine a small bronze.

The Digger. *W. Leslie Bowles.*

Into this figure of the Australian soldier the sculptor has moulded the outward and visible signs of all those extraordinary qualities for which the Digger was noted.

THE 1939-45 GALLERY

It is the wish of the Board of Management that the 1939-45 War should be commemorated in the War Memorial as fully as the 1914-18 War. The reorganisation of the galleries has now been planned and will be carried out as soon as space becomes available.

In the meantime an endeavour has been made, in this and the Naval Galleries, to provide a reasonably representative display of 1939-45 exhibits without unduly detracting from the design and planned sequence of the original lay-out of the galleries.

On entering the 1939-45 Gallery, it is appropriate for the visitor to turn first to the largest of the show-windows in the western wall.

Middle East Campaign.

The first Australian troops for service in the Middle East sailed from Australia in December, 1939. They were reinforced progressively by additional troops from Australia, and by others who had been temporarily diverted to Great Britain.

The three famous Australian divisions in this theatre of operations—the 6th, 7th and 9th—upheld the finest traditions of their Anzac forebears. Their battle honours include names famous for bitter fighting by Allied forces against heavy odds—Cyrenaica, Tobruk, Greece, Crete, Syria.

With the entry of Japan into the war late in 1941, the Australians were transferred to the Pacific; the last units left the Middle East on 1st February, 1943, with the crowning battle honour of El Alamein.

Middle East Window.

In this window are relics commemorating the exploits and achievements of the Australian troops in the Middle East during the 1939-45 war.

Prominent in the centre background is the nameplate from the Tel El Eisa railway station. This nameplate was familiar to most members of the 9th Australian Division, as the station was the scene of heavy and bitter fighting during the desert campaign in 1942. Successes on the Australian front in this area helped pave the way to victory in the decisive battle of El Alamein, the climax to years of varying fortunes in the Western Desert, and a turning point in the long, dogged struggle against the Axis Powers.

The Tobruk road-sign commemorates the gallant defence of that place by the besieged garrison in 1941. It was recovered from a particularly "warm" spot at the junction of the Bardia and Derna roads, close to the town of Tobruk. Immediately above this sign is a Spandau gun captured at Tobruk on 14th April, 1941, near the point at which Corporal J. Edmondson won his Victoria Cross. All members of the gun crew were found dead alongside the gun, and it is believed that they had been in position during the counter-attack in which Edmondson was mortally wounded.

Behind the Spandau is a Breda light machine-gun captured at Derna in January, 1941. The siege of the Italian desert stronghold at Giarabub is represented by the headquarters sign-plate, "Guardia Di Finanza", and the folding bicycle, both of which are in the background to the right. They were recovered when the garrison capitulated on 21st March, 1941.

Another relic of particular interest is "Monty's" hat. This Australian felt hat (to the left of the Spandau) was presented to Field Marshal Lord Montgomery by the 9th Australian Division at the Tel El Eisa Ridge, near Alamein, on 14th August, 1942. To the hat have been added by the Field Marshal 20 badges of United Kingdom, New Zealand, South African and Canadian units.

The Nazi flag at the left of the window was captured from a German tank at El Alamein, and was autographed by Field Marshal Lord Montgomery during his visit to Australia in 1947. It was reported that this flag was to have been flown from the German Headquarters at Alexandria if the decision at Alamein had been reversed. The blue flag at the back is believed to have been the town flag of Sphakia (Crete). It was brought away from the island by an Australian officer in 1941.

At the right of the window is a Union Jack captured from a German officer by a French soldier in 1945. The German claimed that he had souvenired the flag from an Allied Headquarters in Larissa, Greece, in April, 1941. A relic of the 6th Australian Division, the Australian flag in the right background is believed to have been the first Australian flag flown in the Middle East during the 1939-45 War.

Relics associated with Bardia, Benghazi, Fort Solaro, Beirut, Dog River and Mogadiscio are also exhibited, the display thus touching most phases of the Middle East operations.

Relic Cases.

The small cases in front of this window contain a number of interesting relics connected with the Middle East campaign. In the case on the right are two leaflets addressed to the population and military forces on Crete, and dropped by the Germans before they captured the island in 1941. The brass plaque bearing a Fascist design was collected at Benghazi by Brigadier (later Lieut.-General Sir Horace) Robertson, D.S.O., who took the surrender of the town in February, 1941.

In the left-hand case are a German parachutist's buckle collected in Crete, a small flag associated with an adventurous voyage undertaken by a party of Australians who escaped from Crete, and a much-travelled mess-tin with an extremely interesting history. The unofficial "Rats of Tobruk" medal was produced by members of the 2/13th Aust. Fd. Coy R.A.E. during their sojourn in Tobruk.

On the northern wall of the embrasure by the display window hang the following pictures:

M.G. Post on Airfield Perimeter. *W. A. Dargie.*

Corporal James Heather Gordon, V.C. *W. A. Dargie.*

On the night of 10th July, 1941, during an attack on "Green Hill" north of Jezzine, Syria, Corporal Gordon crept forward on his own initiative over an area swept by machine-gun and grenade fire. He then charged a fortified machine-gun post which had been holding up the Australians' advance, killed the four machine-gunners with bayonet, and enabled his company to advance and take the position. For his gallantry and daring in this single-handed attack Gordon was awarded the Victoria Cross.

Grey Day on Gambut Airfield. *W. A. Dargie.*

"Slugger". Unconventional Commando. *G. Mainwaring.*

A member of the 2/7th Aust. Cav. Cdo. Squadron, "Slugger" Le Strange defied convention by wearing a colourful but unorthodox scarlet bandana when out on patrol.

Evacuation of Wounded, Raimear, Timor. *Charles Bush.*

In Lautem Province, Timor. *Charles Bush.*

We now pass to the second of the show-windows in the western wall.

South-West Pacific Campaign.

In December, 1941, Japan entered the war and advanced southward, overcoming the defending forces in Malaya and the Netherlands Indies, Hong Kong and the Philippines, until at length they were close to Australia. In January, 1942, Japanese forces overwhelmed the Australian forces at Rabaul, and on 19th February Darwin was subjected to the first of a series of heavy air raids.

From March onwards, Australian troops were in contact with the Japanese on the New Guinea mainland, first round Lae and Salamaua, later round Buna and Gona, and at Milne Bay where a Japanese invading force was defeated in August, 1942. In the following years there was heavy fighting in the Owen Stanleys, on the south-east coast, and in the Wau and Salamaua areas.

A large-scale offensive was opened in August, 1943, and in the following months the Japanese were thrust out of nearly all the mainland of New Guinea. Late in 1944 Australian troops began operations to regain the remaining Japanese-occupied areas of the Territory of New Guinea and Bougainville. These were still in progress when the war ended. Meanwhile, two Australian divisions had landed at various points in Borneo and gained control of that island.

Hostilities ceased on 15th August, 1945, after a long campaign, waged not only against the might of a wily and determined foe, but against also the death-dealing relentlessness of the steaming, disease-ridden jungles. An instrument of surrender was signed in Tokyo Bay on 2nd September, 1945, and other surrender ceremonies took place in the same month at various localities throughout the islands.

South-West Pacific Window.

In this window are displayed many extremely interesting relics associated with operations in the South-west Pacific. In an honoured position in the centre background is a cross from the grave of Driver William Doolan, an Australian soldier killed in action at Ambon on 1st February, 1942. The incident which cost him his life was such an outstanding act of unselfish gallantry that the native Ambonese were inspired to perpetuate his name in song.

Prominently displayed in the foreground are five swords handed over by Japanese commanders at various surrender ceremonies throughout the Islands whilst, on either side, are the chairs used by General (later Field Marshal) Sir Thomas Blamey, G.B.E., K.C.B., C.M.G., D.S.O., E.D. and the Japanese Lieut.-General Teshima during the surrender ceremony at Morotai, 9th September, 1945.

The framework of a Browning type H.M. gun knocked out by Private E. Kenna when he won his Victoria Cross at Wirui Mission, New Guinea, in May, 1945, is in the centre of the window. Immediately above it is a signboard from a road in Borneo named by 7th Australian Division after their famous former leader, Major-General G. A. Vasey, C.B., C.B.E., D.S.O.

A relic with a singularly interesting history is the silver-mounted cigar-box, which was presented to a Japanese regiment in 1908 by a British officer, and captured by the 24th Battalion in South Bougainville in June, 1945.

To the right of the box is a gong made from a Japanese cartridge case, and used by the 2/33rd Battalion throughout its campaigns in New Guinea and Borneo. Engraved on the gong are battle-honours and names of officers of the battalion who were killed in action or died of wounds. Above this gong can be seen a valuable relic associated with the heartbreaking advance along the Kokoda Trail in 1942. This is a portion of the steel cable used for lowering the guns into the Uberi Valley from the top of Ower's Corner, the farthest point to which the guns could be brought by traction.

Relic Case.

Among the interesting relics shown in the small case before this window are a variety of pens used at surrender ceremonies in 1945 and a collection of invasion money printed by the Japanese for use in occupied countries—including Australia.

A portion of the first enemy 'plane to come down in Australia is shown to the left of the case with, immediately in front, a piece of painted timber recovered in Borneo, and on which has been scratched a record by a prisoner-of-war who had been on a secret mission when captured by the Japanese. Other relics shown are from Bougainville, Milne Bay, New Britain, Shaggy Ridge and Finschhafen.

Between the first and second windows is an impressive bronze:

Vickers Gunner. *R. Ewers.*

Above the bronze hangs the painting:

Australian Soldier. *Stella Bowen.*

This picture was painted at Gowrie House, Eastbourne, England, in June, 1945. Australians released from German prison camps in 1945 were staged through Eastbourne prisoner-of-war reception camp before being repatriated home to Australia.

On the northern wall of the embrasure hang the undermentioned canvases:

6 Aust. Div. Bren Carriers. *W. A. Dargie*

Major-General L. J. Morshead, C.M.G., C.B.E., D.S.O., E.D. *Ivor Hele.*

General (later Lieutenant-General Sir Leslie) Morshead served with distinction in World War I, in which he attained the rank of Lieutenant-Colonel. At the outbreak of war in 1939 he was appointed to command the 18th Australian Infantry Brigade and, in 1941, he led the 9th Division during the siege of Tobruk.

In 1942 he was knighted for distinguished services in the Middle East and, as G.O.C. A.I.F. Middle East, commanded the Australians in the decisive battle of El Alamein.

On his return to the Pacific area Sir Leslie held a number of important administrative and operational posts, including those of G.O.C. 2 Aust. Army, New Guinea Force, and I Aust. Corps.

In Bardia	*W. A. Dargie.*
Merchantmen—Port Moresby Wharf	*Charles Bush.*
Wewak from Mt Shiborangu	*R. W. Rowed.*

Native Stretcher-Bearers, Aitape, New Guinea. *G. Mainwaring*

This vividly depicts the devotion and care bestowed upon the Australian wounded by the loyal native stretcher-bearers in New Guinea.

As we cross to the pictures displayed on the eastern wall, we pause at a small bronze opposite the entrance to the gallery.

Infantryman. *R. Ewers.*

An Australian soldier wearing the battle-dress adopted by the Australian Army for use in the 1939-45 War.

On the eastern wall are the following pictures:

Stretcher-bearers, Libya.	*Ivor Hele.*
At Gurney's Strip, Milne Bay.	*H. A. Hanke.*
Vickers M.G. Crew, Madang, N.G..	*H. A. Hanke.*
Taking Off in the Western Desert.	*Frank Norton.*
Y.M.C.A.—Gilli Gilli, Milne Bay.	*W. A. Dargie.*
An Australian Nursing Sister.	*Ivor Hele.*
Auster Airstrip, near Puriata River, Bougainville.	*R. W. Rowed.*
Tanks and Infantry, Aitape, N.G.	*G. Mainwaring.*
Casualty Clearing Station, Mersa Matruh.	*Ivor Hele.*
Suspension Bridge, Hagiti River, Milne Bay.	*W. A. Dargie.*
Palm-sheltered Tents, Port Moresby.	*W. A. Dargie.*

Disembarkation from Greece. *Ivor Hele.*

Evacuated from Greece in April, 1941, after hard battles against heavy odds, thousands of soldiers of the 6th Australian Division finally reached Alexandria to re-equip and fight again. The picture depicts the scene at Alexandria after disembarkation.

The Beach-head, Lae, N.G.	*G. Mainwaring.*
Tanks in Action, Cape Endaiadere.	*W. A. Dargie.*
At River Bend, Waigani, Milne Bay.	*W. A. Dargie.*

A 25-pounder in Action. *Ivor Hele.*

Troops Moving in M.T., Atherton, Queensland. *W. A. Dargie.*

The Pimple, Shaggy Ridge, N.G. *G. Browning.*

General Sir Thomas Blamey, G.B.E., K.C.B., C.M.G., D.S.O. *Ivor Hele.*

Sir Thomas Blamey, a distinguished Australian soldier, was a man of very quick intelligence and definite views. Shortly before the 1914-18 War he completed a brilliant course at the Quetta Staff College, and most of his service at Anzac and in France was as a General Staff officer on the 1st Australian Division.

In May, 1918, he became Chief of Staff of the Australian Corps under Sir John Monash. At the outbreak of war in September, 1939, he was appointed G.O.C. 6th Australian Division; in April, 1940, he received the command of the Australian Corps, and twelve months later became Deputy Commander-in-Chief in the Middle East. He returned to Australia in 1942, and to the end of the war was Commander-in-Chief of the Allied Land Forces in the South-west Pacific and of the Australian Military Forces.

Sir Thomas retired from the Army in 1945 but, just before his death on 27th May, 1951, he was created Australia's first Field Marshal.

Matilda on the Perimeter, South Bougainville. *R. W. Rowed.*

Debussing in a Desert Dust-storm. *Ivor Hele.*

Guns on A.A. Hill, Port Moresby. *W. A. Dargie.*

Sunday Divisions, H.M.A.S. *Ladava,* Milne Bay. *Frank Norton.*

Italian Prisoners Surrendering, Libya. *Ivor Hele.*

Assault on the Pimple, Shaggy Ridge, N.G. *W. A. Dargie.*

The visitor is now invited to view the relics on exhibition in the last of the three show-windows, situated to the left of the exit. As we cross to this window we are attracted by a sculptural group carved in stone:

Jungle Patrol. *G. Allen.*

The sculpture represents three figures struggling up a steep salient in their jungle equipment, weapons at the "ready". They are expectant, alert, conscious of lurking danger.

Malayan Campaign.

At the outbreak of hostilities in Malaya on 8th December, 1941, the A.I.F. had two brigade groups in the area. These were the 22nd and 27th Brigades, components of the 8th Australian Division, the first units of which arrived in Malaya on 18th February, 1941. Indian and British troops bore the brunt of the first stages of the campaign and, badly battered, were forced to withdraw down the peninsula. The first contact between Australian and Japanese troops in Malaya took place on 14th January, 1942. The Japanese advance continued, and at length it was decided to withdraw to Singapore Island itself. The Japanese made landings on the island on 8th February. After heavy fighting the garrison capitulated at 8.30 p.m. on 15th February, 1942.

Meanwhile, the Japanese had been reaching farther southward and, with the fall of Singapore, the tide of their successes continued and engulfed the islands of the Pacific down to those fringing Australia.

Little was known of the fate of the many Australians who, outnumbered and overwhelmed, had fallen into Japanese hands. Gradually, however, as the war in the Pacific wore on towards a climax, significant items of news began to leak out, but it was not until after the cessation of hostilities and the liberation of the prisoners that the whole story of the sufferings and hardships experienced by the self-styled "white coolies" became fully known.

No mere words could ever portray the supreme courage shown by the prisoners in their adversity, but relics displayed in this window, together with those shown in the small case in front, serve to illustrate the ingenuity born of necessity displayed in the improvised items of equipment. Other relics, poignant and pathetic, illustrate the hardships and despair they endured and the sacrifices they paid for freedom and love of country.

Malaya and P.O.W. Window.

Prominently displayed in this window is an honour roll from the prisoner-of-war camp at Changi, Singapore. Surrounded by

a frame of solid teak, the typewritten list bears the grave numbers, regimental numbers, rank, name, unit and date of death of 144 prisoners-of-war who died in Changi prison (a copy of this list is shown in the showcase at front of the window). Above the honour roll is a replica of the Rising Sun, also from Changi. The Japanese signboard on the right was erected near the 30-mile peg on Johore Bahru by the Japanese to commemorate the battle with 2/26th Aust. Inf. Battalion on 29th January, 1942, whilst that on the left, collected from near Bakri village, Johore, commemorates a battle between Japanese forces and 2/19th and 2/29th Aust. Inf. Battalions on 20th January, 1942.

Shown on the right is "Joey", the last one of three dolls made and used by ventriloquist Gunner T. Hussey, while a prisoner-of-war in Changi. Joey's white suit is covered with autographs of fellow prisoners. Of particular interest is the secret wireless shown in the centre foreground. This set was constructed and operated at Changi by Sapper P. J. Matthews from parts "found" in Japanese aircraft while Australian P.O.W's were working on Changi airstrip. In order to obtain spare parts for the secret radio sets used in Changi, the donor undertook an adventurous escapade from the prison camp. Making a perilous journey to a Japanese barracks, he stole past sleeping Japanese to a storeroom where he knew the parts were kept, unscrewed the hinges from the door, and entered. The necessary parts obtained, he replaced the door, but, at the approach of a sentry, was forced to take cover. After the unsuspecting sentry had moved on, Matthews returned to the door, screwed up the hinges, and made his way back to the camp.

The euphonium and crutches to the left of the window are associated with activities of the prisoners on the Burma-Thailand railroad, whilst the improvised guitar, immediately behind the wireless set, illustrates the ingenuity of the Diggers under adverse conditions. The brush-ware in the right foreground was manufactured at Changi by Australian prisoners-of-war, and the clogs are of the type issued by the Japanese and worn by most men in the jungle.

Relic Case.

The small case in front of this window contains many exhibits of absorbing interest, but perhaps the visitor will find the secret

wireless set, secreted in a book and a pair of clogs, an outstanding attraction.

Also of great interest is a waterbottle with a false bottom, in which were secreted photographs of incidents in Selarang Barracks, Singapore, and on the Burma-Thailand railroad. A poignant note is added by the display of improvised equipment and other relics gathered from the remains of Sandakan P.O.W. camp and from Lintang Barracks.

Other relics connected with the Malayan and South-west Pacific campaigns are on display in the small cases located in the centre of the gallery, together with a most interesting collection of:

German 1939-45 Orders and Decorations.

This magnificent collection was acquired in Germany at the end of the 1939-45 War by F/Lt K. G. Hesketh, Historical Records Section, R.A.A.F., many of the items being purchased secretly in the Russian sector of Berlin. Of particular interest are the various classes of the Diplomatic award, *The Order of the German Eagle*, and the three classes of the *Mothers' Cross*.

Field Marshal Blamey Relics.

Also on display in the small cases in the centre of the gallery is a magnificent collection of decorations and medals associated with the war service of the late Field Marshal Sir Thomas Blamey, G.B.E., K.C.B., C.M.G., D.S.O., together with the Field Marshal's baton presented to Sir Thomas just before his death in May, 1951.

On the south wall hang the following pictures:

Brailos Pass, Greece. *W. A. Dargie.*

Brailos Pass was the scene of the last main line of defence held by the 6th Australian Division before the withdrawal from Greece in April, 1941.

Disembarkation at Toko, Bougainville.	*H. F. Abbott.*
Engineers Repairing Bridge, Wewak, N.G.	*R. W. Rowed.*
Infantryman	*W. A. Dargie.*
Multi-channel Wireless Station, Eta Jima, Japan.	*R. W. Rowed.*
Beach at Seeadler Harbour, Manus Island.	*Allan Moore.*

Tobruk. *Ivor Hele.*

This painting shows the town and harbour as they were at the beginning of February, 1941—two weeks after the town had been first captured by 6th Australian Division. The famous siege of Tobruk began in April of the same year.

View of 15 A.R.D., Port Moresby. *H. A. Hanke.*

The Wharf, Port Moresby. *H. A. Hanke.*

Major-General G. A. Vasey, C.B., C.B.E., D.S.O. *A. M. E. Bale.*

General Vasey won the esteem and devotion of all who served under him. A Duntroon graduate, with extensive service in the 1914-18 War, he held a number of important administrative and operational posts during World War II, and was an outstanding leader of the 7th Australian Division in the successful Kokoda Trail campaign, and later when it swept the Japanese from the Markham and Ramu Valleys. General Vasey's death in an aircraft accident on 5th March, 1945, lost to Australia one of her most distinguished and colourful soldiers.

Mena River Bridge, Timor. *Charles Bush.*

Jeep Railway Terminus, Weston, North Borneo. *J. Flett.*

Heidelberg Military Hospital. *Ernest Buckmaster.*

Tamarkan Bridge, Burma-Thailand Railroad. *H. F. Abbott.*

This bridge will be familiar to many of the former prisoners-of-war who laboured for the Japanese on the Burma-Thailand railway, Tamarkan Camp being one of many along the route through which the Australians passed. The conditions on this work, and the resulting death and disease, gave rise to one of the most heartrending stories of the 1939-45 War.

On leaving the gallery the visitor should now move down the flight of stairs located immediately beyond the vestibule and proceed through the Gun Galleries.

THE GUN GALLERIES

AFTER descending to the basement the visitor may turn sharp right into the first Gun Gallery. On our way up to the larger exhibits on the platform at the southern end, we pass a row of small trench-mortars, some of which deserve to be more fully noticed. Among these is a Belgian model in which the bomb, with its vanes, fits over the rod of the projector. Another is the British spring-gun which catapulted its missiles instead of firing them with a propelling charge. The British Stokes mortar, a simple but ingenious piece of mechanism, could be fired as quickly as shells could be dropped into its muzzle.

The first exhibits on the end platform are a pair of light Austrian 3.7-cm. mountain-guns, made at the Skoda works at Pilsen. Both were captured by the 4th Light Horse Brigade at Damascus. Close by is an Italian 37-mm. field-gun, which was particularly effective in the destruction of machine-gun nests. Behind is an Austrian 10-cm. gun, cast in bronze, which was among those surrendered by the Turks at Ziza on 29th September, 1918. On this platform is also a veteran of 1871, a smooth-bore mortar captured from the Turks in Palestine. Next come a camouflaged mountain-gun, also used by the Turks; and a light French infantry gun, firing an armour-piercing shell. Every French battalion was allotted one of these. The Austrian 75-mm. mountain-gun could be transported in sections. Next to it is a small 2.9-inch Turkish gun.

In the corner, as we turn north up the aisle, is an antiquated field-piece used by the Turks in Palestine.

Continuing along the aisle, we look first at the two pieces on our right. The first is a Krupp 75-mm. gun used by the Turks. This gun was equivalent to the British 18-pounder. The second is a Krupp "whizz-bang", taken near Amman in Palestine, and it will be noticed that the carriage has been pierced by fragments, the barrel chipped, and the wheels splintered. On the left is an Austrian howitzer captured in Palestine. The next gun on the right was one of those captured by the 46th Battalion

south of the Somme on 8th August, 1918. There has been an attempt at demolishing the gun to prevent its being used when it fell into our hands; the barrel bulges noticeably forward of the shield. On the left again is a French 105-mm. howitzer presented to Australia by the Government of France.

The smashed and splintered piece which comes next on the right-hand platform, a Krupp 77, was captured on 29th September, 1918, when Major B. A. Wark, 32nd Battalion, won his Victoria Cross east of the Hindenburg Line. On our left is a camouflaged 1917 Krupp 105-mm. howitzer, with vertical breech-block—a distinct innovation. It was captured by the 13th Battalion in France.

On our right, at the lower level, the first gun is a Krupp "whizz-bang" taken at Messines in June, 1917. It has been converted in order to give it greater effectiveness as an anti-tank weapon. On the left is a 105-mm. howitzer captured together with a complete battery of 77-mm's in October, 1918, by the 22nd Battalion. The next on the right is one of the latest type German 77-mm. guns to be used in the war of 1914-18. Its special streamlined shells attained a much greater range than their predecessors. The 105-mm. howitzer on the left was captured by the 5th Battalion near Lihons on 10th August, 1918.

The next two guns on the right were taken from the Turks in September, 1918. The first is notable for its considerable age—it was made in 1886 and does not boast a recoil system. The other, a French 75-mm., bears Cyrillic characters inscribed on the barrel, which suggests that originally it may have been supplied by the French to the Serbs who lost it to the Turks in the Balkan War of 1912. The two next guns on our left are also trophies from the Eastern Front and are identical in type. They are painted a colour which harmonises with the tones of the desert, and the first of the two has sand felloes on the wheels to prevent them sinking in the loose going. The second, it will be noted, has a bulge in its barrel near the muzzle, caused, most probably, by a demolition charge. On the right, second from the end of this aisle, is a 15-pounder, a gun supplied to the artillery of the British Territorials, and next to it is a specimen of the French "75".

We complete the circuit of this section by walking up the western aisle. On our right are a number of German *minenwerfer* or trench-mortars which range in calibre from the 9.84-inch to the 3-inch.

On our left as we come up the aisle are seven large guns. The first is a Krupp 5.9-inch heavy field howitzer, one of a number of guns surrendered by the Turks on 1st October, 1918. The second is a 5.9-inch howitzer that was captured by the 57th Battalion near Wiencourt-l'Equipée in the fighting of 8th August, 1918. Next to it is a German 5.9-inch howitzer captured by the light horse in Palestine. Beyond this is yet another piece of the same calibre, with a shattered breech, that was seized near Proyart by the 6th Battalion on 23rd August, 1918. Next to it is a similar weapon that was taken from the Turks in Palestine by the 1st Light Horse Brigade. The last two guns on this line are an Italian 149-mm. howitzer, built by Krupp at Essen in 1911, and a French 155-mm. (6.1-inch) howitzer manufactured at St Ouen in 1918.

From this section we turn right into the circular bay between the two staircases.

On the eastern and western walls are exhibited the following pictures:

The Somme Valley at Corbie. *Arthur Streeton, R.O.I.*

The sluggish, marshy Somme has played a part in Anglo-French history since the Battle of Crécy in 1346. Australians who fought on the Somme in 1918 will recognise this beautiful summer landscape against its lurid background of war. The abbey can be seen in the right distance, and on the skyline our artillery barrage is shown pounding the German positions.

Private W. M. Currey, V.C.

Sir John Longstaff, R.P.S., R.B.C.

Private Currey, of the 53rd Battalion, won the Victoria Cross in the attack on Péronne on the morning of 1st September, 1918. When the battalion was being shelled at point-blank range by a 77-mm. gun, Private Currey rushed forward, killed the crew, and captured the gun single-handed. He showed equal gallantry later against an enemy strong-point, and on a third occasion carried an order for the withdrawal of an isolated company despite gas and heavy shell and rifle fire. In 1941 he was elected to the New South Wales Legislative Assembly. He died in 1948.

Lieutenant L. D. McCarthy, V.C. *Charles Wheeler, D.C.M.*

Lieutenant McCarthy served at Anzac from early May to the Evacuation and received his commission in France. He was awarded the Victoria Cross for a remarkably audacious piece of work at Madame Wood, south of Herleville, on 23rd August, 1918, when, by his personal action, he seized 500 yards of German front, an achievement which, next to that of Lieutenant Albert Jacka at Pozières, was perhaps the most effective feat of individual fighting in the history of the A.I.F.

The Struggle for Bellicourt, 29th September, 1918.
Arthur Streeton, R.O.I.

The part of the Hindenburg Line above Napoleon's Tunnel at Bellicourt, where the St Quentin Canal goes to earth, was intricately trenched and proved a formidable obstacle. Nevertheless on 29th September, 1918, the 30th American Division, after suffering heavy casualties, passed the southern end of the tunnel and reached Bellicourt, and the 5th Australian Division, leap-frogging them, gained touch with the 46th British Division which had successfully crossed the open cut to the south. The 3rd Australian Division, moving through the 27th American Division against the northern half of the tunnel defences, became involved in desperate fighting, but in three days the two Australian divisions gradually made good the objectives set for the first phase of the attack.

Native Bearers Carrying Wounded, New Guinea.
W. A. Dargie.

No tribute could be too great in describing the devotion and care extended to the wounded by the natives throughout the campaign fought in New Guinea during the 1939-45 War. This picture depicts four natives carrying a wounded man on a stretcher made of saplings. Beside them is a walking wounded, whilst moving past them up the track are fresh soldiers going into action. Where the corduroy track has broken down, there are pools of mud and water, very often knee deep.

A Mother of France. *Hilda Rix Richards.*

This old French woman, resigned to her existence but not broken by it, had twice seen the invader desecrate her native

soil. In 1914 war laid claim to her sons just as in 1870 it called her husband. This picture was painted by the wife of Major G. M. Nicholas, of the 24th Battalion, who was killed near Gueudecourt in 1916.

Camouflage Models.

This series of dioramas—prepared by Louis McCubbin with the assistance of R. E. Henderson, G. F. Nicholson, and E. Baxter—illustrates the methods in which camouflage was employed during the war of 1914-18. The purpose of camouflage is to deceive not only the naked eye of the enemy, but his telescope and aerial camera lens.

Attempts to Conceal a Bridge.

Since it is impossible to conceal a bridge and its shadow on the water, sham bridges are placed in the vicinity in the hope of deceiving the enemy. This is usually done by placing strips of hessian at intervals across the river.

Hiding Ammunition Dumps.

This dump is placed beside a road where it is easy of access, and there will be no new tracks worn to attract attention to it. Trees that fringe these roads assist in screening them and strips of hessian hung between them usually afford complete cover. The dump is covered with hessian and scrim to harmonise with its surroundings.

Road Screening from the Side.

By the use of side screens hung between the roadside trees, movements of troops along the roads can be hidden from the view of the observers in the enemy balloons.

A Battery Position.

This gun has been concealed from the air by a net covered with painted scrim, arranged so as to give the appearance of a dummy shell-hole. The edges of the net are more thinly covered in order that the ground may show up through it and thus perfect the blending of the cover with the landscape.

Aerodrome near a Village.

By day an aerodrome is not easily hidden, but painting in dazzle designs and the construction of hangars to resemble village buildings might succeed in concealing them from night bombers.

Screening a Road from Observation.

Nets slung across roads through villages are placed so that when they are seen from a height and at an angle, as from a balloon, the top edge of one net appears to overlap the bottom edge of the next, completely hiding the roads from view.

Covering up a Railway Gun.

A 12-inch railway gun always presents a problem to the camoufleur, but in this case a mound-shaped scrim-covered net has been spread over the whole site, including the gun and its train. Here the covering is shown rolled back to permit the gun to fire. Note the dugouts for the crew in the railway cutting. Care has been taken to cover up the switch line for which the sharp eyes of an enemy observer are always on the look-out.

German Anti-Aircraft Gun.

Before leaving the Camouflage Bay we pause to inspect the German 3.15-inch anti-aircraft gun upon this platform. Manufactured by Krupp in 1918, this gun was captured by the light horse in Palestine.

Ship Models.

Also located in the Camouflage Bay are models of two early Australian gunboats, *Protector* (1884) and *Paluma* (1884). Another interesting ship model is exhibited opposite the *Emden* model—this is the Fleet Collier, *Biloela*, which had the distinction of being the first ship built in Australia of all-Australian materials.

Section Model—*Emden*.

Immediately in front of the anti-aircraft gun, this section model of the German light cruiser *Emden*, originally used for instructional purposes, was recovered from the wreck after her fight with H.M.A.S. *Sydney*.

Second Gun Gallery.

Descending from the platform, we pass down the left aisle of the second Gun Gallery. The piece of ordnance on our right is a German long-range, high-angle gun, captured when the Australian Corps broke the Hindenburg Line in 1918. The first of the five guns on the left is a Russian 4.85-inch howitzer, which had been captured by the Turks and retaken from them by the 4th Light Horse Brigade. The heavy gun next on our right is a 210-mm. (8.2-inch) howitzer built by Krupp in 1918. This weapon was seized by the 45th Battalion on 8th August, 1918.

The next gun on our left is one of the first pieces captured and held by the Australians during the war. It is a Belgian 5.9-inch howitzer which had been seized by the Germans in 1914. It was recaptured by the Diggers in a copse at Pozières on 23rd July, 1916, and the three other guns of the battery were taken at the same time. The ship that was carrying these guns to Australia was torpedoed in the English Channel, but managed to struggle into Southampton where the howitzers were salvaged and eventually sent on.

Next to this piece, on our left, we find an antiquated Spandau, manufactured in 1898. Turning again to our right, we come upon a German 210-mm. howitzer, complete with the transporter on which it was carried. This gun was captured in France by the Australian Corps in 1918. On our left, the last gun in the line is a British "pom-pom".

The final exhibit in this row is a field "cooker", manufactured in Germany for the use of the Turks, from whom it was captured by the 10th Light Horse Regiment.

On the northern wall is an exhibit, prepared by the Small Arms Factory, Lithgow (New South Wales), depicting the components of rifles and bayonets in the various stages of manufacture, from the raw material to the finished articles.

As we turn right to proceed up the remaining aisle of this Gun Gallery, our attention is attracted by two steel observation posts. Seated in these, the observation officers noted the effect of artillery fire.

Turning into the aisle, the visitor will see on his left an Austrian 4.1-inch gun with its transporter. This piece was made at the Skoda works in 1917, and was captured from the Turks by the light horse. It may be contrasted with the somewhat primi-

tive piece on its right, built by Krupp in 1876, and also used by the Turks in Palestine. Next on the left is an Italian 4.2-inch gun, manufactured to a Schneider pattern by Ansaldo of Genoa in 1918. On the right is a German 8.2-inch howitzer with its muzzle destroyed. The last gun on the left is a 105-mm. German high-angle gun, and that on the right with a damaged muzzle is a 135-mm. Krupp gun which was captured on 8th August, 1918, by the 45th Battalion.

From this section of the Gun Gallery, we cross over in front of the eastern staircase down which we came, and, proceeding south to the first of the gun exhibits, we turn our attention to the section devoted to ships' models.

Ships' Models.

Early Australian naval history is represented in this section of the gallery by a model of the first class torpedo boat *Childers* (1883). Against the south wall is a silhouette model of the M.V. *Duntroon,* a well-known transport during World War II, whilst the display of models illustrating a variety of smaller vessels is also of interest.

The first exhibit on our right as we enter the corridor leading from the Gun Gallery is a model of the M.V. *Macdhui,* a vessel chartered by the Commonwealth Government during the 1939-45 war to carry Army and Air Force personnel and supplies between Australia, Papua and New Guinea. She was destroyed in an air raid by Japanese at Port Moresby in June, 1942.

A particularly fine model of the R.M.S. *Orcades,* a ship which travelled in the first convoy taking Australian Imperial Forces abroad in World War II and was lost by enemy action in 1942, is seen on the left, whilst a model of the ill-fated *Warilda* is further along the corridor. *Warilda,* the Australian ambulance-transport (formerly an interstate liner), was sunk in the English Channel on 3rd August, 1918, with an unfortunate loss of life. In the early stages of the war she served as a transport, but in 1916 she was converted into a hospital ship, and when the Germans threatened to sink all vessels on sight, she was camouflaged and protected with a stern gun.

The next is a model of the s.s. *Orvieto,* flagship of the First Convoy, which left Australia on 1st November, 1914. After completing this voyage, she served throughout the rest of the war as an auxiliary cruiser and mine-layer. In the little alcove on the left is a model of the Australian transport *Ballarat.* She was sunk on Anzac Day, 1917, off the Lizard by a torpedo from a lurking submarine. At the time she was carrying 1600 reinforcements from Australia, but fortunately the sinking was not accompanied by loss of life.

Naval Relics.

On the left-hand side of the corridor is the scroll of H.M.A.S. *Australia* (1911-1924), whilst in the alcove near the *Ballarat* model are a collection of Royal Naval badges and shoulder flashes and a rather unique model of the Yokosuka dockyard collected in Japan by Captain H. J. Buchanan, D.S.O., of the 7th Destroyer Flotilla. Captain Buchanan accepted the surrender of the dockyard in 1945.

HEAVY ARMAMENT, TECHNICAL EXHIBITS, AND TANK GALLERY

FROM the corridor we pass into the long gallery devoted to heavy armament and technical exhibits.

Ship Models.

On our right as we enter the gallery is a model of the German pocket battleship *Admiral Graf Spee*. On the morning of 13th December 1939, *Graf Spee* was about to attack the French liner *Formose,* bound for Monte Video, when she was surprised by the British cruiser *Exeter*. In a running fight, *Exeter,* assisted by *Ajax* and *Achilles,* inflicted so much damage on the enemy, despite the latter's main armament of 11-inch guns compared to the British 6-inch, that she sought shelter of the neutral port of Monte Video. The Nazi ship was given 72 hours to make repairs and leave the harbour but, on 17th December, rather than face the British ships for the second time, she scuttled herself as she was leaving the harbour. A model of the great battle-cruiser *Australia* is shown immediately beyond the *Graf Spee*. *Australia* was the first flagship of the Royal Australian Navy. The third model is of an A.M.S. vessel built in Australia for service in the 1939-45 War, whilst the Japanese battle-cruiser *Ibuki* is seen to our left against the south wall of the gallery. This model was given by the Government of Japan—all the details of *Ibuki's* superstructure have been faithfully copied from materials taken from the actual ship. Various models of smaller craft are also on display in this area.

Naval Armaments.

The first exhibit on the platform opposite the ship models is the breech mechanism from one of the battle-cruiser *Australia's* 12-inch guns, and arranged beside it is a series of the shell it fired.

Next on the platform are four torpedoes. Nearest the wall is a German bronze torpedo of the type which sent so many mil-

lions of tons of shipping to the bottom between 1914 and 1918. The other three are British. Of these the topmost comes from a "J" class submarine; the middle specimen is from H.M.A.S. *Encounter*, and the last, nearest to the spectator, was carried by H.M.A.S. *Pioneer*, the obsolete little cruiser which fired more shots in serious action during the war of 1914-18 than any of the more modern ships of the R.A.N.

On the wall above the torpedoes hangs a paravane. Next to the torpedoes are types of British and German mines. Minefields are of two main kinds. In the first, all mines are electrically wired, so that the detonation of any one mine is controlled from the shore and can be ordered when an enemy ship is seen or signalled to be passing over it. In the second type the mines, which explode on contact, are sown. The two orange-coloured specimens, one spherical, the other cylindrical, are British electrically-operated mines. The pear-shaped mine is a British electro-contact type. The one exhibited, complete with its very ingenious mooring and sinking apparatus, is a British contact mine. Finally, the oval-shaped case is that of a German contact mine, with its filling and its horns removed.

Substitute Manufactures.

Turning along the cases against the western wall we see some of the substitutes to which the Germans were reduced in First World War. In the first case are numerous articles made from paper and wood substitutes. The paper fibre makes a fabric like a rather coarse webbing, which was used to a large extent to replace leather. In this case too are several examples of paper girths, bridles, and saddles, a paper rope, paper bandages, a paper bucket, and even a paper shroud for the dead

The examples in the second case show the lengths to which the Germans were forced in order to provide uppers for boots and shoes, children's shoes and dresses, table-cloths, tea-towels, braces, and bootlaces. The camisole in the middle of the case was embroidered with as much care as if its fabric had been the finest linen. A set of men's wear, shirt and collar, trousers and underpants, all made of paper fabric, is exhibited. Wood was used for combs and boot soles. Finally, examples are shown of *ersatz* coffee, tea, and tobacco; done up neatly in convincing packages.

Torpedo Tube from H.M.A.S. *Australia*.

Two large naval exhibits occupy the platform to the right. The first is one of the battle-cruiser *Australia's* torpedo-tubes with its torpedo exposed to view.

German Submarine Gun.

The second exhibit is a gun taken from a German submarine.

German Grenade Thrower.

Between them are two small German *granatenwerfer*, which were used for hurling the pineapple bomb, an example of which is shown on one of the weapons.

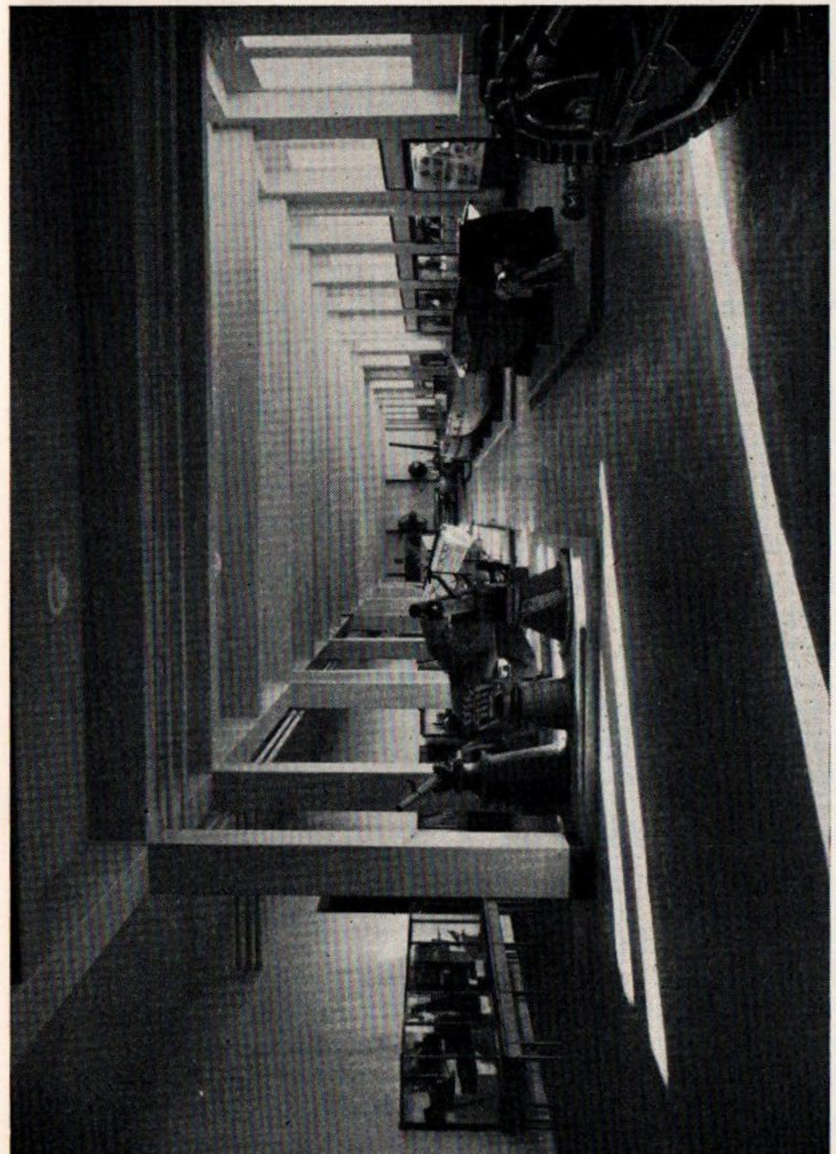
Flares and Grenades.

In the next window on the left are numerous examples of flares, smoke signals, and rockets. These were widely used for signalling purposes, particularly on the Western Front. The centre of attention in this case is a German flare parachute.

The fourth window is devoted to types of hand- and rifle-grenades. The home-made "jam-tin" bomb, which earned undying fame in Gallipoli, is represented to the left of the case. Near it is the "cricket-ball" type. Grenades were usually made with segmented surfaces in order to assist fragmentation on bursting, and the tray of small splinters near the centre of the window indicates how completely these bombs are shattered. In the top right of the case is a row of the famous German "potato-mashers" or stick-bombs. The detonating mechanism of a grenade is also amply illustrated in this display.

Japanese "Midget" Submarine and Torpedo.

Turning left and passing through the doorway in the western wall we come upon a composite Japanese "midget" submarine in three sections. On the night of 31st May, 1942, four of these craft attempted a most daring though suicidal entry of Sydney Harbour. Two pierced the defences, and their crews eventually sank them after one had succeeded in releasing its two torpedoes. The total damage inflicted by the raiders was the sinking of a ferry steamer that was being used as a depot ship, resulting in the loss of 29 naval ratings killed or injured. The wrecks were raised from the bed of the harbour. The forward end of the



The Heavy Exhibits Gallery

Here are displayed two of the boats in which the Anzacs made their memorable Landing.

exhibit, which contains the torpedo tubes, is from one of the vessels, the centre and rear sections from the other. Against the wall is a torpedo taken from one of the submarines, but it should be noted that a "dummy" head has been affixed to it, for the time being, to indicate its dimensions. (An officer's sword taken from one of the submarines is on exhibition upstairs in the second Naval Gallery.)

German and Austrian Rifles and Bayonets.

On re-entering the hall we find, in the window on the left, a series of German and Austrian rifles and carbines, chiefly Mauser and Männlicher, with various types of German bayonets exhibited in the middle of the case.

German Double Pontoon.

On our right at this point is to be found a large German bipartite pontoon of the type used for bridging rivers.

Rifles, Bayonets and Raiding Clubs.

The next two windows on our left are also devoted to rifles. In the first are Männlicher, Martini, and Mauser types used chiefly on the Eastern Front. The rifles in the second window are those issued to Greek, Turkish, Belgian, Italian, and Japanese troops, and differ considerably both in style and in calibre. Here, also, is a collection of bayonets and raiding clubs, such as were used in trench forays.

The Attack on the Suez Canal.

The pontoon next on our right is one of those used in the attack launched by the Turks in 1915 from the Sinai Desert upon the Suez Canal. It was thought that the difficulties of crossing this desert, which nominally was part of Egypt, would make such an attempt impossible. With great skill, however, the enemy succeeded in transporting himself and his pontoons across the desert to the Canal, only to be held by the British fire from the west bank. The pontoon exhibited here is one which the Turks abandoned as they retired. Its workmanship may be closely compared with that of the German double pontoon we have just examined, and the comparison leaves no doubt that this specimen too is of German construction.

British and French Rifles and Bayonets.

The next window on the left shows rifles of the British and French armies. The butt of the third exhibit from the right of the case has been intricately carved with arabesques by a Turk into whose hands it happened to fall. It was captured from the British and recovered when the Turkish forces surrendered.

Swords and Sabres.

The last two windows contain ceremonial swords and cavalry sabres. Specimens from the Allied armies for the most part fill the first window, while those in the second window are all German. On many are engraved the names of famous regiments.

First Crossing of the Jordan.

The pontoon on our right at the end of this aisle was used by Australian engineers in the first crossing of the Jordan at Makhadet Hajla on 21st-22nd March, 1918.

Tank Gun.

The small cannon on the same platform is a British Hotchkiss, two of which formed the armament of a "male" tank. This gun, especially when its barrel was shortened, as in this specimen, had a remarkably demoralising flash and detonation for a weapon of its size. Its German counterpart, which is to be found on the southern wall of the Tank Bay, comes from the tank "Mephisto", which took part in the attack on Villers-Bretonneux on 24th April, 1918.

We now turn left into the Tank Bay, and look first at the large machine which dominates it.

A "Female" Tank.

This British tank is a "female"—that is, it is armed with Lewis guns and not with cannon. She was used for "mopping-up" machine-gun nests and for breaking through the barbed-wire. The heat and noise of her engines were appalling, and it was impossible to stand upright in her; visibility was extremely poor and the motion, even over smooth surfaces, thoroughly uncom-

fortable. With all these disadvantages, the large tank had, by 1918, proved itself to be one of the most potent forces in revolutionising warfare.

Anti-Gas Measures.

At the end of the gallery, beyond the tank, is a series illustrating the development of anti-gas measures. The first use of gas was at Ypres in April, 1915, when the Germans released cloud-gas on the Allied trenches. Later gas-shell was found to be more controllable and more effective. The first anti-gas precaution on the British side was a filter-bandage across the mouth, but this did not protect the eyes. Below it can be seen the next stage, a kind of hood, with mica eyepieces. The material of the hood was saturated with anti-gas chemicals and the wearer was supposed to breathe through the fabric—a suffocating affair at best. Two other types show inset goggles, but still no mouthpiece. The next model has a rubber valve inset at the mouth. But the crucial step was taken when the mask was fitted with a canister, containing materials for filtering the poisonous gases. Through this the wearer can breathe with safety and comparative comfort.

The Melbourne University Respirator.

Australians will be particularly interested to learn that three Melbourne University scientists, Professors Orme Masson, Osborne, and Laby, independently evolved the idea of the canister-filter and produced a workable article. A specimen of this respirator is seen on the floor of the case.

Types of Allied Respirators.

The next exhibits are various types of British box-respirators as they were eventually developed. In 1918 eyepieces of non-shatterable glass were introduced, and two of these are exhibited in this case.

The next model shows the French "snouter mask", which did not embody the canister or box principle. In front of it is the Japanese model which featured a long tube leading to a filter which could be carried on the belt. Three American masks are shown on the floor of the case. They are distinguished by solid rubber face-pieces. A Belgian soldier is next seen wearing

a later type of French gas equipment, the canister mask (without tube) which replaced the early "snouter".

Enemy Masks.

The remaining model and masks are German. The German gas-mask was less efficient than the Allied types, because they rather oddly neglected to instal a valve to prevent expired air from being breathed out through the canister. When expired air, full of moisture and carbon dioxide, is breathed out through the canister, it quickly saturates it and reduces the efficiency of the chemical contents.

Gas Alarms.

In this next case is other equipment necessary to deal with gas. Alarms of many kinds, from miniature sirens to gongs, bells, and rattles, were used by both sides. Wind gauges were necessary to warn the observers when the wind conditions favoured an enemy gas attack. The German *dräger* apparatus, a type of oxygen equipment, for use in tunnels and deep dugouts where gas collected, is shown.

Experiments were made in the protection of messenger dogs and of horses from gas attack, and the results are also illustrated here. Below is a further selection of alarms.

Dyson Paintings.

On the northern wall of this bay is a collection of oils by Will Dyson:

11 a.m. . . . A Visit from Corps; "Didn't I make Paris sit up?"; War Weariness—"Ain't the war over yet?"; Going Up Again: "Show me the blighters that say they've hopped the bags more times than the Twenty-second Battalion"; "Who's cutting this hair—you or me?"; "It's a blooming civvie".

Models and Inventions

Displayed in the showcase near the Dyson paintings and in the large case near the "female" tank, this collection of models and inventions was presented to the Australian War Memorial by Mr Alex Worsfold, of Strathfield, New South Wales.

Mechanical Models Case.

We now pass to the mechanical models case. Of these the most important is certainly de Mole's model tank. It is generally accepted that the tank was a British invention and was first tried out with great success on the Somme in September, 1916; but it is not so widely known as it should be that the principle of the tank was first put forward by L. E. de Mole, of Adelaide, and that his design was actually submitted to the War Office in 1912, only to be rejected. De Mole's own model of this machine, one of the most interesting exhibits in the Museum, lies in this case.

Of the other models, perhaps the most remarkable is the railway crane, with its beautifully detailed construction, perfect down to the last leaf of its springs and its single buffer. This crane and the two railway engines, one for the light railway and the other a broad-gauge model, illustrate the typical rolling stock in use in France. The motor truck is a model of an Albion lorry used widely on the better class roads on all British fronts.

Three other models are situated in this case. One is a working model of the German 5.9-inch howitzer, the barrel of which was made from a German rifle and will, in consequence, fire an ordinary round of German small arms ammunition. The second is of a 6-cylinder radial aero engine. These were made by H. Mortimore, of the 4th Mechanical Transport Company. The third model is a reproduction, by Private C. S. Seccombe, 3rd Pioneer Battalion, of the reconstructed bridge across the Somme, between Cérisy and Chipilly.

The Light Renault Tank.

We now turn to the light Renault tank which stands next to the larger British machine. This French tank had a speed of six or seven miles an hour and was armed with a Hotchkiss machine-gun. It carried a crew of two.

Historic Records.

Located in the showcases along the corridor leading from the Tank Gallery, these records, dating from Pre-Federation days up to and including the war in Korea, are of great historic value. Included are two cablegrams to the Governor-General of the Commonwealth—the first announcing the outbreak of war with Germany in 1914, the second bringing the welcome news of the armistice signed in November, 1918. Propaganda leaflets, log-books, diaries and numerous other important documents complete the collection which has attracted the keen interest of all visitors.

Water-Colours.

Displayed on the walls of the corridor is a splendid collection of water-colour paintings. Included are the works of Harold Herbert and R. M. Warner (1939-45 War), and Frank Norton (Korea).

Returning now to the Tank Gallery the visitor turns left to view the showcases along the eastern wall of the gallery.

The Signal Service.

The first cases along the eastern wall of this gallery display apparatus for communication in the field. An army's communications are vital, and this does not apply only to supply lines. The first exhibits are captured field telephones of German origin; next comes a German table-telephone. The wall-telephone, again, is a German specimen. The instrument with keys like a piano is a teleprinter, which automatically registers letters at the receiving end as quickly as they are punched by the transmitter. It is said that the Germans supplied a good many teleprinters to the Turks, since the latter were not expert in taking down verbal messages. In this case also are Russian telephones and several switchboards of German make. On the right are cables, including two cable packs which were carried on the back so that the cable could unwind as its wearer walked.

Ships' Guns and Screws.

Upon the platform on our right are mounted some interesting exhibits. The German field-gun on the far side was captured, converted, and installed on a British merchantman for protection against submarines. The four-barrelled gun is a Nordenfelt, an invention which dates back to 1878. The other gun is a 1.5-inch Nordenfelt.

Beyond the guns are the propellers of two ships of the Royal Australian Navy. The smaller belonged to the destroyer *Parramatta*. The larger screw is one of the four belonging to H.M.A.S. *Australia*. The nut is from a propeller shaft of the same battle-cruiser.

Further Signalling Equipment.

The next case carries on the story of the signal service. To the left is a German *nachrichtenwerfer*, or signal-thrower. In this case also are signalling lamps, wireless sets, German and British, and various signal flags. The part played by carrier pigeons in the service of both sides is not to be forgotten, ancient though such a method may be. The German pigeon box shown here has been elaborately gas-proofed, with filters for air intake. A British two-bird basket is also shown. A French carrier pigeon which died on the battlefield of the combined effects of shock, gas, and exhaustion is realistically mounted. This bird's message was found with its body and forwarded safely to the French G.Q.G. (General Headquarters).

Two Precious Relics.

The two ship's boats on the central platform are among the most treasured relics in the whole collection. They are boats which carried Australian soldiers to the immortal Landing at Anzac. The first, from the *Devanha*, was one of those which landed troops near Ari Burnu at the northern end of Anzac Cove, and survived to return to the parent ship and continue with her throughout the war. The second boat has a tragic history. The troops on the *Galeka* were to be taken ashore by the returning tows, which had already landed men. When the tows did not arrive for the rendezvous it was decided to land the men belonging to the 6th and 7th Battalions in the *Galeka's* own boats. Three platoons of the 7th Battalion were thereupon sent off in four of the ship's boats, but as they neared the shore deadly machine-gun fire took appalling toll of them. Of the 140 officers and men who left the *Galeka* in these boats, only 3 officers and 35 other ranks stepped ashore; the rest were killed or grievously wounded. This boat lay stranded on the beach at Anzac until after the Armistice, when it became possible to bring it to Australia.

Range-Finders and Gun-Sights.

The next case on the left refers to the more technical aspects of artillery warfare. The apparatus includes graphic rangetables (of German make), range-finders, and dial sights. The German Zeiss optical instruments were justly famous, and besides specimens of these we are shown French and British models. Precision instruments include elevation indicators or clinometers and a German stereoscopic telescope. Various types of German and British periscopes are also shown.

Explosives and Fuzes.

In the following left-hand case are exhibited fuzes and explosives. Fuzes and gaines are of several ingenious types, and are here shown whole and sectioned in a remarkably comprehensive display. On the left are some copper driving-bands used for shell of widely differing sizes. Amatol has been selected for two interesting demonstrations of the power of high-explosive. The volume of gases generated by a single gram of this substance is represented by a red sphere in the centre of the case. Again, the greater destructiveness of amatol, compared with gunpowder, is demonstrated by an interesting experiment. A shell exploded by gunpowder is seen to have broken into a few large pieces, whereas a similar shell exploded by amatol has been reduced to many small fragments. Among the types of shell exhibited in the right-hand corner is the curious 9-inch projectile (called by our troops a "rum jar") which was hurled from a special type of trench-mortar.

Propellent Charges.

In the next case on our left are shown various propellent charges, whole and sectioned, for use in British breech-loading guns. Where other nations preferred quick-firing ammunition, in which the charge is packed in a cartridge attached to the shell, the British relied for their heavy guns on breech-loading types with separate charges. These propellents were made up in bags, and packed in sections so that the charge could be reduced or boosted as desired. This case also shows how a shrapnel shell is packed, and exhibits specimens of tracer shell and other special types. The small percussion tubes which fire the detonating charges are interesting. There is also a selection of quick-firing shell, both whole and sectioned, to show the cordite propelling charge.

Ship Model.

The little model on our left represents one of the Tribal Class destroyers built at Cockatoo Docks during the 1939-45 War.

Guns of Outstanding Interest.

On our right are two historic guns. The first is one of the 4.1-inch guns of the German cruiser *Emden*. The other is a captured German high-angle 5.9-inch gun, the largest gun which the enemy attempted to transport on its carriage. Larger guns were used, but they were transported on special trailers and assembled at the emplacement. This specimen was taken by the 45th Battalion on 8th August, 1918.

Carley Float from Second Cruiser *Sydney*.

Also on this platform is a Carley life-float, the sole relic of H.M.A.S. *Sydney's* last engagement. Damaged by machine-gun and shell-fire, with two empty life-belts lying in it, this float was recovered from the sea by H.M.S. *Heros* 200 miles from Carnarvon on 19th November, 1941. *Sydney* went down with all hands after sinking the heavily-armed German raider *Steiermark* (also known as *Kormoran*). Other relics from the *Sydney* are upstairs in the second Naval Gallery.

High-Explosive Shell.

The space along the far end of the eastern wall of this gallery is devoted to a display of high-explosive shell which range from enormous French naval 20-inch projectiles, with their soft copper driving bands still protected by grummets, through a series of British types, to comparatively small shell. With these is associated a display of brass shell-cases used with the fixed ammunition of quick-firers of all calibres.

German Substitute Tyres, and Bicycle.

At the foot of the shell-cases are several ingenious German attempts to achieve workable substitutes for pneumatic tyres of all sizes. On the platform opposite is a German bicycle with spring tyres and paper saddle.

Before leaving the precincts of the Australian War Memorial the visitor should proceed to the grounds to inspect two trees of particular interest.

Snow Gum.

Located in an enclosed area near the entrance to the Memorial, this Snow Gum was planted by Her Majesty, Queen Elizabeth II, on 16th February, 1954, to mark the beginning of the Remembrance Driveway to Sydney.

The Lone Pine.

We now proceed across the grounds to the point south-west of the building, on Gallipoli Avenue, where grows the "Lone Pine".

This tree is an Aleppo Pine (*Pinus Halepensis*) and was planted by H.R.H. the Duke of Gloucester on 24th October, 1934. It bears the following inscription:

> "After the capture of the Lone Pine position on the 6th of August, 1915, an Australian soldier, who had taken part in the attack in which his brother was killed, found a cone on one of the branches used by the Turks as overhead cover for their trenches and sent it to his mother. From seed shed by it she raised this tree, which she presented to be planted in the War Memorial grounds in honour of her own and others' sons who fell at Lone Pine."

